

MUSICAL COURIER.

A WEEKLY JOURNAL
DEVOTED TO
MUSIC
AND THE
MUSICAL
TRADES.

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JENNIE DUTTON.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti,	Teresina Tua.
Sembach,	Lucca.
Christine Nilsson,	Ivan E. Morawski,
Scalchi,	Claire Morris,
Trebelli,	Mary Anderson,
Marie Rose,	Sara Jewett,
Anna de Bellucco,	Rose Corbin,
Edouard Gerster,	Chas. R. Thorone, Jr.
Mordica,	Kate Carter,
Josephine Yorke	Maud Granger,
Emilie Ambre,	Fanny Davenport,
Emma Thursby,	Janauschek,
Teresa Carreño,	Genevieve Ward,
Kellogg, Clara L.—,	May Fielding,
Minnie Hauk,	Ellen Montejo,
Materne,	Lillian Olcott,
Albani,	Louise Gage Courtney,
Annie Louise Cary,	Richard Wagner,
Emily Winant,	Theodore Thomas,
Lesa Little,	Dr. Damrosch,
Mario Celli,	Camillo Giordani,
Chatterton-Bohrer,	Constantin Sternberg,
Maria Fernandes,	Dengremont,
Lotta,	Gallaschi,
Minnie Palmer,	Hans Balatka,
Donaldi,	Arbuckle,
Marie Louise Dotti,	Liberati,
Geisterling,	Ferranti,
Fursch-Madl.—,	Anton Robinstein,
Catherine Lewis,	Del Puento,
Zélie de Luscan,	Joseffy,
Bianca Roosevelt,	Mme. Julia Rive-King,
Sarah Bernhardt,	Hope Giesen,
Titus d'Ernesti,	Frank Verner Stucken,
Mr. Max Henschel,	Frederick Grant Gleason,
Charles M. Schmitz,	Ferdinand von Hiller,
Friedrich von Flotow,	Robert Volkmann,
Franz Lachner,	Julius Rietz,
Heinrich Marschner,	Max Heinrich,
Frederick Lax,	E. A. Lefebre,
Nestor Calvano,	Ovide Musin,
William Courtney,	Anton Udvardi,
Josef Staudigl,	Alcibiades Penfield,
Lulu Veling,	Joseph Koegel,
Mrs. Minnie Richards,	Dr. Jos. Godoy,
Florence Clinton-Sutro,	Carlyle Petersen,
Calixa Lavallée,	Car. Reiss,
Clarence Eddy,	George Gümmer,
Franz Abt,	Emil Liebling,
Pauline Bissell,	Van Zandt,
S. E. Jacobsohn,	W. Edward Heimesdahl,
C. Mortimer Wiske,	Mme. Clemetti,
J. O. Von Prochazka,	Albert M. Bagby,
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Adolf Henselt,	Mendelssohn,
Eugenio D. Albert,	Haas von Bülow,
Lili Lehmann,	Clara Schumann,
William Candideus,	Joachim,
Franz Kreisler,	Samuel S. Sanford,
Leandro Campanari,	Franz List,
Frank Rommel,	Christine Drossert,
Blanche Stone Barton,	Don Henningsen,
Amy Shove,	A. A. Stanley,
Theresa Ross,	Ernst Catenhausen,
Achille Errani,	Heinrich Hofmann,
King Ludwig I I,	Charles Fradel,
C. Jos. Brambach,	Emil Sauer,
Henry Schradieck,	Jess Bartlett Davis,
John F. Luther,	Dory Burmeister-Petersen,
John F. Rhodes,	Willis Nowell,
Wilhelm Gericke,	August Hyllested,
Frank Taft,	Gustav Mahler,
C. M. Von Weber,	Xaver Schenck,
Edward Fisher,	Heinrich Boettel,
Kate Rolla,	W. E. Haslam,
Charles Rahm,	Carl E. Martin.
Harold Randolph,	
Minnie V. Vanderveer,	
Adele Aus der Ohe.	

THE present is the twenty-sixth and last number of the fifteenth volume of THE MUSICAL COURIER. With it this journal closes the eighth year of its successful existence.

THEODORE THOMAS has been chosen to conduct the concerts of the Music Teachers' National Association at Chicago next summer. The whole Thomas Orchestra has also been secured.

IT strikes us that the English version of the "Euryanthe" text sold at the Metropolitan Opera-House, both as to translation and other details, deserves a good deal of castigation. The management should have been decidedly more careful in this matter. We are somewhat optimistic ourselves about the much-abused libretto, and so are the more watchful of its English treatment. There is no need to make things worse in it than they are, and they are not so bad. The version should have been literal, straightforward and without rhyme.

HERE is a clipping which will no doubt prove to be of national interest:

IS REMENYI ALIVE?

(From the Springfield Republican.)

The violinist Remenyi, who was drowned last fall off Madagascar, has nevertheless been playing recently at Rio Janeiro.

We would not be surprised to learn at any time that the Hungarian violinist had been picked up in the Indian Ocean by an Antarctic whaler and had been landed at the South Pole, whence he, by easy stages, managed to reach Rio, sliding part of the distance on the equator. And yet our esteemed contemporary in Massachusetts may be very much mistaken. It is probable that Dengremont has been playing in Rio, and as Dengremont and Remenyi sound exactly alike—in Volapük—the Springfield Republican is justified in its statement.

cannot say no when these young pianists are beseeching him. He should in their own interest, however, endeavor to be somewhat less gracious.

WE begin in this issue of THE MUSICAL COURIER the publication of an essay on musical instruments by the late Rev. E. Wentworth, D. D. This essay was found among the posthumous papers of its author, who was extensively known as a writer by the religious communities in the United States and as an ardent music lover and student by his friends. The last few years of his life were spent in Sandy Hill, N. Y., whence he several times made a journey to New York to listen to some musical performance that interested him. His appreciation was given to the best things in music, and though he belonged to a religious denomination which is popularly credited with but little appreciation of the value of good art, the Methodist, it is to his credit that he spoke, worked and wrote with an ardor bordering on vehemence against those abominations which are represented by the Moody and Sankey hymns. As we write we recall the scathing review of some trash of this kind which Dr. Wentworth printed six or eight years ago while living at Troy. Thus it began:

"Beulah Songs" is the title of another of the thousand and one cheap and ephemeral collections of words and tunes (it would be a solecism to call them either poetry or music) with which the leaders of popular religious movements deluge the land, defraud the trustful, debase the ignorant and disgust the sensible.

Dr. Wentworth, we believe, designed the essay which we print as a lecture.

AMATEUR MANAGEMENT.

WHILE there is no doubt that the merit of artists is in a general sense the crucial test from which their success is deduced, the business management under the auspices of which artists are announced, or as we call it "pushed," forms an important factor in the financial welfare of all artistic musical ventures. No case in recent years offers stronger testimony in favor of our argument than that of Adelina Patti, who, in 1882, under the management of her personal agent, Franchi, although it was her first visit after her enormous successes in all the capitals of Europe, made a pronounced failure and was only rehabilitated financially after a competent manager had assumed control of her affairs. This singular case of the great Patti is the most formidable evidence that intelligent management is as much a requisite in the financial success of an artist as individual merit. Many failures of musical artists since the year 1882 must be attributed to such instances of mismanagement as characterized that of Patti's career here prior to Mr. Abbey's control. The Franchi management can be aptly termed amateurish, and of that very kind of management we have had many specimens recently. In fact, a number of amateur managers are occupying a field of labor at present that should be held by cultivated men, who also possess responsibility and experience.

We do not wish to imply that because a man is an old manager he must necessarily be a competent one. To misjudge the temper of a community is as serious an error as any in management, and both Max Strakosch and Colonel Mapleson were guilty of this mistake. Both of them had outgrown their days of healthy judgment. Many of the younger class of managers in the musical field are pure amateurs in their pursuits. Abbey with all his experience could not neutralize the amateur judgment of Mr. J. H. Copleston, upon whom he depended for advice in musical matters. That advice cost Mr. Abbey exactly a quarter of a million of dollars at the Metropolitan Opera-House, and, as if not satisfied with this experience, Mr. Abbey again relied upon Mr. Copleston in his engagement of Gerster, a melancholy failure, we are sorry to state.

Contemporaneous with the Gerster case is that of Teresina Tua, who seems to have been under the most amateurish, idiotic mismanagement that ever befell an artist in this country. Mr. C. H. Dittmann, who had charge of her affairs, is a worthy coadjutor of Copleston. In the first place he defied the cold facts of history for the purpose of imposing on the American public by making the claptrap announcement that the young woman Tua was a maid just out of her teens. Mr. Dittmann became livid with rage when he found that THE MUSICAL COURIER insisted upon adhering to a biographical truth. He was probably under the impression that Dittmann is a greater article than the American musical public, and we would not be astonished to learn at any moment that he believes that he is better posted on Tua's age than her own parents, who furnished the date to the Paris Conservatory. He then added to this amateur stroke what he probably consid-

THE program for the first symphonic concert to be given by Anton Seidl, on January 21, must be made up, besides the youthful Wagner symphony, of about three or four piano concertos, or else several young people have not been speaking the absolute truth, or, lastly, Mr. Anton Seidl's promises are vague and uncertain. Miss Etelka Solomson told the writer a few weeks ago that Mr. Seidl had promised her that she should play the Chopin E minor concerto at his first concert; Mr. Conrad Ansorge, the lately arrived pupil of Liszt, was to play that master's A major concerto on the same occasion, and Miss Lulu Veling asserts that not only is she to play the Beethoven E flat with Seidl at his first concert, but that he had even promised to study the work with her and initiate the talented young lady into the mysteries of his conception of Beethoven's grandest work for the piano. Besides the above three, two lady pianists of already established reputation also are flattering themselves with being the chosen ones and having the honor, remuneration and advertisement of playing at this first concert. Now, there is to the outsider something very amusing and even ludicrous in this state of affairs. For four of the five persons principally concerned in it, however, there is bound to be some disappointment. We cannot explain Mr. Seidl's easy methods of making rash promises and thus raising hopes and anticipations which ultimately must terminate in being dashed to the ground, except on the plea that he is by nature of so amiable a disposition that he

ered the *coup d'état* of his career by asserting that Tua was the violin "fairy," when every musically intelligent person on both sides of the Atlantic knew that Norman Neruda and none other deserved this appellation.

When THE MUSICAL COURIER published this fact Mr. Dittmann not only denounced the paper but assumed that it had perpetrated a gross libel. The publication of these two intentional misstatements of the Tua management was sufficient to damage her prospects beyond redemption, and while there was still time to save her from failure we advised the amateur Dittmann to withdraw these false announcements. He refused to do this. Tua left for Europe a few days ago. Colell, her manager with Dittmann, lost a small fortune on her, and Mr. Dittmann is pursuing his amateur career unmolested. These are a few examples of amateur management.

Leipsic Letter.

[SPECIAL CORRESPONDENCE OF THE MUSICAL COURIER.]

LEIPSIC, December 1, 1887.

LEIPSIC, the city of music, so-called, more properly of instrumental music, is fairly on its way in the musical year. The conservatorium is fuller than ever of students, a large number of whom hail from the land of the "Stars and Stripes," though there is a great tendency on the part of American students just now to go to Berlin, where the Scharwenka and Moszkowski schools are the attraction. However, Leipsic still holds its own, and the conservatorium is about to enlarge its staff of teachers to accommodate the number of pupils. There are still the familiar faces to be seen there. Dear old Dr. Reinecke, with his halo of grayish hair and his sunny face; Jadasohn, with his shrewd, humorous look; Zwintscher and Weidenbach, rival piano teachers, as ever vying with one another for good pupils; Dr. Oscar Paul still giving those lectures; Dr. Günther, the director, who says "Sehr Schön" in a loud tone, when the timid young ladies play; Inspector Albrecht, who may be in a good humor or may not; the always-wanted Seifert with the tickets, and even the bustling and important Kastellan—these are landmarks of the conservatorium.

The younger generation is there, too—Brodsky, violin virtuoso; Schröder and Klengel, cellists; Schreck and Quasdorf, harmony experts. Outside the "Con" it is the same. The younger generation are asserting themselves strongly, chiefly in the Liszt Union, in which a number of the clan of Liszt pupils have associated themselves and give concerts and recitals from time to time. The best pupils of Liszt—Friedheim, Siloti, Dayas and Stavenhagen—are the most brilliant lights of this union, of which more will be said on another occasion. I suppose the most world-renowned concerts are those given at the Gewandhaus. Of the series of twenty-two, seven have already been heard. The Gewandhaus orchestra is certainly fine, and under the baton of Dr. Reinecke magnificent renderings of many of the standard works have been given. Bach, Beethoven, Gluck, Mozart, Haydn and Schumann have been well represented, while we have also heard such works as the "Michael Angelo" overture, Gade; Reinecke's "Zur Reformationsfeier," variations on Luther's chorale "Ein Feste Burg," variations on a theme of Haydn, Brahms, and at the second concert a symphony in F minor by Richard Strauss, conducted by the young composer himself.

This last, as a novelty, is worthy of mention. It is full of vigor and thought and shows a remarkable mastery of the resources of orchestration. The scherzo especially is a dainty bit of writing. There is a tendency to overworking, which is felt particularly in the andante, but the symphony has been highly praised by the Leipsic papers, and Strauss is looked upon as a highly promising composer. Among the soloists we have had that young master of the piano, Eugene d'Albert, who created much enthusiasm by his playing of the Chopin E minor concerto and some pieces of Brahms and Liszt. It is unnecessary to praise d'Albert, I am aware, but I want to say particularly how artistic he is and how expressively he played the Chopin concerto. He has certainly a technic which is simply phenomenal, but behind that there is that sensitive musical conception that one does not always find even in the celebrated artists. While he plays with the utmost abandon, yet there is nothing too small to be of importance, no note but has its own expression. Withal the musicians say that he is so "modeste."

Adolph Brodsky, a fine artist and leader of the Brodsky String Quartet (called one of the finest in Europe), gave two violin concertos—Lach A minor and Mendelssohn—with much success at one concert. Also Mrs. Margarethe Stern, of Dresden, on another occasion played Schumann's A minor piano concerto, as well as some smaller pieces. Her playing is clear and expressive. She has a good, round tone and fine technic. Perhaps her best number was the ever-acceptable Chopin berceuse, which brought her tumultuous applause.

Unhappily the singing at the Gewandhaus concerts is very poor. We have had a succession of singers with numberless titles ("court opera singer," &c.) attached to their names, but none of them have left any satisfactory impression, with the exception of our Leipsic opera soprano, Mrs. Moran-Olden. She sang recently an aria by Cherubini, and better, the *Lieder* cycle of Schumann, "Woman's Love and Life," and proved herself a conscientious artist.

Last week we had a departure from the usual concert in an excellent interpretation of Haydn's "Seasons," with a chorus of

200 or 250. Dr. Reinecke received an ovation of applause at the conclusion, as, indeed, he usually does on the least opportunity. He seems to have the confidence and affection of all audiences as well as musicians, and in his conducting he is so thoroughly imbued with the spirit of the music to be performed that this spirit not only spreads to the orchestra but to the people.

Last Friday we had a concert by the little sixteen-year-old prima donna Nikita, who has been creating so much interest and enthusiasm all over Germany lately. She is an American girl by birth and rumor attaches a most romantic tale to her early life. It is said that her parents lived at Niagara Falls and that this child was stolen from them by the Indians, among whom she became a great favorite on account of her beautiful voice.

The chief who was her special guardian on his death-bed ordered that she should be restored to her parents and educated as a singer. Both wishes were accomplished, and she has been studying in Italy for some time, and has this year made her debut with pronounced success. Nikita has an attractive and expressive face, as well as a pretty, graceful manner on the stage. She sings with perfect ease and in an extraordinarily finished style. Her voice, though of no wonderful strength, is of a rarely fine timbre and is remarkable for its smoothness. The only fault I find is in the lower part of the middle register, where there are two or three rather "ragged" notes. She has already an excellent execution, and, indeed, is a thorough little artist. Her numbers were "Air de Susanne," from "Figaro"; Mozart "Sanctissima Virgina" Gordigiani; aria from "Mignon," Thomas; Eckert's "Echo Song," and a Wagner selection. The audience was aroused to a wild pitch of enthusiasm over the "Echo Song," which she had to repeat. The papers here rank Nikita with the first singers and predict a brilliant career for the young débutante.

Next Monday the new building for the Conservatorium of Music is to be opened. The old conservatorium is hallowed by many revered associations, and as the place of these must always be dear to music students, but in regard to usefulness its day is past. The stone steps are about half worn out, the rooms are too small and dark for any kind of comfort, and the *Saal* is a rather time-worn and draughty place for the *Abend Unterhaltungen*. The opening of the new building is to be celebrated by a formal dedication in the morning, when the King of Saxony is to be present, and by a ball in the evening. It is generally hoped that one of our semi-occasional fine days will come then.

Last week a rather unusual event occurred. On the American Thanksgiving Day your countrymen of this city, most of whom have united themselves in what is called the American Church, celebrated their national day by an appropriate service in the afternoon, and in the evening an entertainment and dance. This last part was largely a social and national affair; the stage was prettily decorated with American flags and the chief item of the program was a "broom drill" of sixteen American girls dressed in costumes of red and white striped material, with blue aprons and caps decorated with white stars. They executed several manœuvres with great precision, bearing as weapons brooms tied with red, white and blue ribbons.

Other features were the singing by a male quartet of "Nelly Gray," "Music in the Air," and "Stop that Knocking," as well as the men's chorus, consisting of college songs after the Yale style, and a mixed chorus which, among other things, sang the national anthem, with one verse of "My Country, 'tis of Thee," one verse of "God Save the Queen," and one of "Heil Dir im Sieges Krantz." You can have no idea what a unique entertainment it was in this old German city. It was highly appreciated by a large audience of English and Americans, with quite a sprinkling of Germans, and everybody went home in a jovial frame of mind. They said, "It wasn't classical, but it was fun."

This week the chief points of interest are to be a concert of the Liszt Verein, a Wagner concert in which his youthful work, the C major symphony, is to be performed, as well as a part of "Parsifal," a recital by Sophie Menter, besides numerous less important events.

A. M. L.

Miss Jennie Dutton.

ON our frontispiece will be found an exquisite picture of the well-known soprano singer, Miss Jennie Dutton. Miss Dutton was born in St. Paul, Minn., and was educated in Boston, where she took her first musical lesson from Mrs. J. H. Long, and subsequently received vocal instruction from the celebrated Mrs. Rudersdorf for a period of two years. Miss Dutton's next teachers were Vannucini, Randegger and Shakespeare, her studies in London occupying two years under these well-known masters of vocal method.

Miss Dutton returned to this country and sang frequently in oratorio in Chicago and Milwaukee, and her first appearance in New York was at a Thomas concert at the Metropolitan Opera House last March, when THE MUSICAL COURIER said of her: "Miss Jennie Dutton, from Chicago, made a successful début. The young lady is the possessor of an agreeable, sympathetic and well-trained soprano voice, and she sings with musical taste. She is quite a valuable addition to the ranks of local concert singers, among whom really good sopranos are not over-numerous."

During the same season she sang in Rubinstein's "Paradise Lost," at the Brooklyn Philharmonic concert and at the Queen's Jubilee concert, Quebec. This season Miss Dutton has sung at the Baltimore Philharmonic Society, at Thomas concerts, ten engagements with the New York Philharmonic Club, at the Buffalo Orchestra concert, and at various miscellaneous concerts in this city, and she has a large number of engagements ahead.

The quality of her voice is a dramatic soprano, especially suited for oratorio work, of large and even compass and cultivated so thoroughly that every shade and expression in vocalism is produced without any apparent effort.

Miss Dutton's repertory is very extensive. It includes the following oratorios and cantatas: "Elijah," "Messiah," "Creation," "Judas Maccabeus," "Paradise Lost," Dvorak's "Spectre Bride," Mozart's "Requiem," "Damnation of Faust," "Stabat Mater," Max Bruch's "Odysseus," and the "Lay of the Bell," Mendelssohn's "Loreley," Hofmann's "Melusina" and MacKenzie's "Rose of Sharon." In addition to these important works, Miss Dutton of course sings all the standard classic and modern romantic songs.

Communications.

BALTIMORE, December 19, 1887.

Editors Musical Courier:

CONCERNING the opera of "Faust," I can furnish you a little fact which may be of interest to your readers. I was in Chappel & Co.'s music-publishing house, 50 New Bond-st., London, one morning—I think in 1857—when a gentleman entered with an immense parcel of manuscript music. "That's Gounod," whispered one of the clerks. I said, "Who is Gounod? Never heard of him." "Don't you know the famous French composer?" He wants to get his opera of 'Faust' done in London and the governor to publish it." I waited some time to get a good look at Gounod, and was rewarded for my delay by seeing him come out of the building *without the manuscript*. A little while later it was known that he had disposed of his opera, "Faust," for £500, or about \$2,500. Of course this was for the English edition only. And this reminds me that the finest English copy, price \$4, is published by Chappel & Co. The small edition published fifteen years later by Boosey, and sold for \$1, pays a royalty to the house of Chappel. I may add that Mr. Gounod, at that time, reminded me very much of Mr. Dudley Buck, whom I met some ten years ago in Brooklyn. The resemblance has been noticed by other musicians when they see the portrait of Gounod in my study.

Very respectfully yours, BALTIMOREAN.

OB1 NORTH CARROLLTON-AVE., BALTIMORE, December 22, 1887.

Editors Musical Courier:

YOUR issue of the 14th inst. contained the following sentence: "There is not an institution in the United States to-day, and there never was one, that had any moral right to confer the degree of doctor of music." That I fully agree with you in your views concerning this degree as it is ordinarily bestowed in this country is shown by my article on "Honorary Degrees," published in the *Baltimorean* of August 27.

The truth of the above-mentioned assertion, however, I seriously doubt. I have before me the ninth volume of the Year Book of Boston University, dated March, 1882. One of the departments of that institution is a college of music. On page 57 of the Year Book it is stated that "this college is designed for students of the average proficiency of graduates of the best American conservatories of music. It is the only institution of its grade and kind in America." On page 58 the requirements for admission are given. They are quite high. On page 61 we read: "In most cases three years will be sufficient for the completion of the course of instruction. Pupils who pass a satisfactory examination will receive the university diploma. Those who have specially distinguished themselves by their talents and scholarship will, if graduates of any college of arts, receive the degree of bachelor of music; if not graduates of a college of arts they will be required to pass an examination in English, composition, history, &c." On page 136 it says: "The degree of doctor of music is conferred upon candidates otherwise properly qualified, who, after admission to the degree of bachelor of music by this university, pursue in this school an approved course of higher musical studies and compositions for four years and pass the required annual examinations." "The university confers no honorary degrees of any kind" (pages 32 and 137).

Thus we see that there is an institution in this country possessing a perfect moral right to bestow the degree of doctor of music. I call attention to this merely to correct a false impression. I have no interest in the Boston University other than that which I feel for every institution that endeavors to raise the standard in every department of education, literary, scientific and musical.

EUGENE L. CRUTCHFIELD, M.D.

NEW YORK, December 21, 1887.

Editors Musical Courier:

DO not see the advantage of insisting that England is not a musical nation. England grants and has always granted free trade in music matters and has engaged musical foreigners quite as readily as her own men. If, apart from a money consideration, it seems necessary to decide a point there must be throwing of stones on both sides. Many German societies are out of tune, and if Germans want to hear perfect performances of their best vocal compositions they must go to London for them. This I judge from having heard Bach's Passion music one week in Berlin and the next in London.

HENRY CARTER.

[We do not at all disagree with Mr. Carter, but fail to see in what way it affects our original position and argument that England is not a musical nation, because she has not as yet produced a single great composer and is in point of taste many years behind the progressive tendencies of our day.—EDITORS MUSICAL COURIER.]

PERSONALS.

GURICKX.—Mr. Camille Gurickx, the estimable Belgian pianist, who was heard here only once, at the first concert of the Symphony Society, and then created a favorable impression, but who could not gain a foothold here, as pianists and piano teachers are almost as plenty in this city as piano pupils, returns to Europe to-day. He will resume his position as teacher at the Brussels Conservatory, which he had temporarily given up on a leave of absence.

HOFMANN.—Little Josef Hofmann does not like to be kissed by the ladies. That is something that he will outgrow in time. When he was only eight years of age he wrote a pretty piano composition called "The Devil's Mill," which will shortly be published.

SHE PLEASED THE STUDENTS.—The success won by Miss Fanny Moody during the late Carl Rosa season in London has been accentuated and increased in the provinces. At the final performance of the Carl Rosa troupe in Edinburgh last Saturday the students of Edinburgh University, who are rather celebrated for such things, let down by a string from the gallery a gigantic bouquet and an address as follows :

Presented to Miss Fanny Moody by the students of Edinburgh as a slight token of their appreciation of her beautiful singing and delightful portrayal of the characters in which she has appeared during her visit to Edinburgh, and their belief and hope that she has before her a long and happy future and a world-wide fame.

When other lips shall praises shower,
And every hand applauds,
Oh, sometimes think upon the flower
Once offered by the gods.

And when your fame, in noonday blaze,
Upon the world shall burst,
Remember those whose heartfelt praise
Foretold it from the first.

The sentiment is doubtless superior to the verse, for at any rate "applause" as a rhyme to "gods" is hardly Tennysonian. The students next called upon Miss Moody for a speech, which was declined. Eventually they took a horse from a cab and dragged the lady to her lodgings themselves.—*London Figaro*.

IS PATTI TO SELL HER CASTLE?—Henry Labouchere telegraphed to the New York *World* on last Thursday as follows: "It is asserted in the papers that Patti contemplates selling her Welsh castle because of a robbery that took place there. I was talking to her just before she left England, when, far from saying that this was her intention, she spoke of the longing that she would have in South America to get back to her Welsh home."

PANOFKA.—Henri Panofka, author of "The Practical Singing Tutor," and between 1844 and 1852 one of Lumley's chief advisers at Her Majesty's Theatre, London, recently died at Carlsruhe, aged eighty.

HEINRICH.—Our excellent baritone, Mr. Max Heinrich, is going to England for a short concert trip in May next. Our transatlantic cousins will hear some fine *Lieder* singing.

JOACHIM STRICKEN.—A cable dispatch from Berlin to THE MUSICAL COURIER, received by us last Friday, announces the lamentable fact that Joseph Joachim, the great violinist, has had a stroke of apoplexy and is unable to move hand or foot. It is also telegraphed that in place of Stratz, formerly director of the Royal Opera, the old basso Salomon has been elected to that important position. If he proves to be as good a director as he used to be a *Mephistopheles*, the change is certainly one for the better.

TCHAÏKOWSKI.—Mr. Johannes Weber publishes in the *Temps* some personal particulars respecting the Russian composer, Peter Tchaikowski. He was born at Vatkin, in the province of Viatka, in 1840. His father was a mining engineer: his mother descended from an old French family exiled by the revocation of the edict of Nantes. Tchaikowski was destined to the law, and served for a time in the office of the Russian Minister of Justice; but Anton Rubinstein encouraged his musical aptitudes so effectually that in 1861 he gave himself entirely to the art, and was afterward appointed a professor in the Conservatoire of Moscow. Tchaikowski's principal compositions are four symphonies, three orchestral suites, four symphonic overtures and poems and six operas. Of these "Vakoula" (1876) and "Mazeppa" (1884) are favorably remembered; but "Onéguine" (Moscow, 1881) has been far the most successful, and in the face of its real popularity in Russia the comparatively cold reception of "Tcharodéika," recently produced in St. Petersburg, is disappointing.

PITCHES INTO DVORAK.—The *Neue Zeitschrift für Musik*, the paper once edited by Robert Schumann, contains the following severe criticism on Anton Dvorak's "Slavonic Dances":

Against our will we were precipitated into the confused mass of this music of the tavern or circus, bereft of all fine spirituality. Dvorak is obliged to replace the mental strength which he does not possess by hollow noise that speculates upon common effects, and to exchange for gracefulness of expression the lowest mechanism. He had to ornament his work, wanting himself all inventive power, with melodies of all possible lands, just as the croaking crow adorns herself with a strange plumage. We pity the composer who is able only to offer us such mechanical work as the newest result of his tone-combination, and we are sorry for the public which shouts applause to such valueless work, and thereby shows its utter want of judgment.

The reference to the "tavern" is in peculiarly bad taste, for everyone conversant with the details of his life knows that in youth Dvorak was a waiter at his father's inn.

REGISTERED AT THE WESTMORELAND.—Mr. and Mrs. Carl Strakosch, née Clara Louise Kellogg, were registered last

week at the Westmoreland Hotel, on Union sq. Probably Miss Gilder is now satisfied that the marriage of Miss Kellogg really took place and that her friend could do such a thing even without the permission of Miss Gilder.

OCTAVIA HENSEL IN LOUISVILLE.—At the head of the vocal department of the new Kentucky College of Music will be Octavia Hensel, a musical authority well known in two hemispheres. Mrs. Hensel leaves Nashville for an enlarged field of work and will no doubt make a success of her department in the Louisville institution. Mrs. Frank McVitty, a pupil of Mrs. Hensel, will take the latter's place in the Nashville school.

LOCKE ON HIS KNEES BEFORE SYLVA.—The following letter explains itself :

To the Editor of the Sun:

Sir—I beg to deny in the most formal manner Mr. Locke's assertions concerning our relations, for which you made room in this morning's *Sun*. He failed, in the most disloyal manner, to keep every engagement entered into. No one urged me to leave Kansas City. My decision was the outcome of my utter disgust at Mr. Locke's bad faith. After repeatedly eluding the fulfillment of numberless promises to pay me at least a part of the money long overdue, I finally declared to him on Friday, December 9, that unless we reached a settlement I would not sing in "Nero" that evening. Two hours before the performance began he waited on me; then, falling on his knees, he implored me to save him from ruin by taking part in the representation, and swore on the lives of his wife and children that I should be paid before midnight or the day following. I sang and that was the end of it. Mr. Locke kept out of the way Saturday, Sunday and Monday; he never even took pains to offer any apology for his behavior, either by word of mouth or by letter.

Sick and weary of the man's untrustworthiness and cynicism, I then returned to New York, where I was met by fresh proposals from Mr. Locke, promising to pay me in cash, before leaving New York, one-half the amount owing, if I consented to rejoin the company. Mr. Locke's lawyers, Messrs. Van Duzer & Taylor, 31 Nassau-st., can bear witness to the origin of these proposals and to their immediate rejection. Mr. Locke's statement that I sought to make terms unfavorable to other artists is of a piece with his other assertions. They are falsehoods that I should treat with contempt but for the publicity given them in your columns. I am sure your sense of justice will allow me to have my say in this matter. Should testimony in my behalf be needed I can easily procure it.

Yours obedient servant,

ELOI SVLVA.

REMENYI.—Edouard Remenyi, the Hungarian violin virtuoso, who, it is reported, recently was drowned off the coast of Madagascar, shortly previous to his alleged death paid a visit to Durban. He so charmed the good folks of the place that, if the newspapers truly represent popular views and conditions, they seem to have broken out into an epidemic of ecstasies. Even the calm compositor and imperturbable editor have yielded to the intoxicating influence of excitement and have permitted the accredited reporter to deliver himself as follows :

Another sea of upturned faces, gazing with almost mesmeric fascination on the closed eyes of the old man, who charms with his fiddle—not like the Indian juggler with his pipes, cobra di-cappellos—but human hearts and human minds, inclosed perhaps, in many cases, in tenements quite as bad, perhaps worse, than the most respectable cobra that ever crawled. But whatever was evil the old Hungarian charms away; and whatever was pure and good he plays upon and forces to dance attendance on his music. Such has been Remenyi's record for the passing week. Another sea of upturned faces—another triumph for Remenyi—and each succeeding night has the scene been repeated.

This is very touching and poetical for a beginning but the description of the concert abounds with "gems of thought," to which the "mesmeric fascination" is weakness itself. Further we read :

To-night is Remenyi's last night and the military are likely to be present in force.

Why or what for is not stated. Was it to keep down the enthusiasm with the strong arm of the secular power? It certainly would require the boldest regiment of soldiers besides the *posse comitatus* to restrain the ardor of the author of such a peroration as the subjoined :

Anyway, it is Remenyi's last night, and the chances of his returning to the city again, for some time at any rate, are remote in the extreme. It will doubtless be a common phrase next week, "Oh, I wish I'd heard Remenyi," but that will not bring him back again. After-to-night his appearances will be merely a pleasant dream to all who have seen him—a dream of murmuring winds and whispering trees; of trickling streamlets gilding like silver threads under the sheen of the moon, keeping tune to the wild moaning of the pine branches in the forest; of rugged Hungarian mountains over which towers the hovering eagle preparatory to falling noiselessly upon his screaming prey—a dream of other lands and other people; of sunny Italy and favored France; glorious Spain and busy Germany—a dream of musicians and composers; of operas and ballets; of men and women, and out of which stands bold relief the smiling face of an old man, over which the golden sunlight hovers with a tender caress—the image of a golden genius showing out of the black setting of oblivion. With those who do not see and hear him before he goes, these pleasant fancies and happy memories will not exist; but they must not be surprised if, in after years, when, asking for a description of the man and his playing, they get for a reply the three words, "He was Remenyi."

Gounod Choral Society.

A WELL-FILLED hall greeted Mr. Mulligan, the leader of the Gounod Choral Society, on his appearance last Wednesday evening at Chickering Hall. Mr. Mulligan played Guilmant's air and variations in G for organ in a rather rudimentary manner, although it must be confessed his instrument was considerably to blame, as it ciphered frequently. The chorus, which is a mixed one, sang with considerable taste Gounod's "Ave Verum," and, with the assistance of Miss Josephine Le Clair and Mr. Emil Colletti, a new duo and chorus from "Mary Magdalene," by Martin Roeder, one of the most promising of the young school of German composers. The originality of this selection should be sufficient reason for the production of the entire work from which this is an excerpt by some of our larger societies. Mr. Emil Colletti, who possesses a very agreeable baritone voice, gave a cavatina from Mercadante's

"Il Bravo di Venezia" with energy and feeling. The rather extraordinary combination of organ, piano, violin and violoncello gave Messrs. Herrman, Bergner, Walter and Mulligan an opportunity to display their musical skill in some wretchedly arranged selections from Beethoven and Chopin. The former was a largo from his sonata in G major, op. 10, No. 3, and the latter a very tedious adaptation of the romance from the E minor concerto. The general effect may be imagined.

Mr. Carl Walter, with the assistance of Mr. Emilio Agramonte, played his own rondo in B minor for two pianos. It has already been spoken of in these columns. Miss Josephine Le Clair, a pupil of Mrs. Anna Lankow, sang songs by Roeder and Meyer-Helmund. The former is a very charming composition and was well sung by Miss Le Clair, who has a rich contralto voice, well under control and full of promise. The concert closed with the well-known XLII. Psalm of Mendelssohn, the soprano part of which was taken by Mrs. De Carlo, the material of whose voice is excellent, but which is sadly in need of better training. Mr. Agramonte played the accompaniments with his usual finish.

Emanuel Moor's Reception.

THE program which Mr. Emanuel Moor presented to a large audience at his concert last Thursday afternoon, at Steinway Hall, was by no means a novel one, as he played almost the same numbers at Chickering Hall last season.

He has, however, improved in some points, notably his ability to sustain a more even tempo than formerly, but his pianism is as unfinished as ever. The prelude and fugue by Bach-Liszt and the "Waldstein" sonata of Beethoven were both played in a conventional manner and with many liberties of tempo, although the last movement of the sonata was given with the utmost delicacy. Mr. Moor's interpretations of Chopin, while they lack the distinctively subtle spirit of that composer, are, nevertheless, sufficiently subdued in tone not to be offensive. From a purely technical standpoint his pianistic abilities have many shortcomings. His touch often forces the tone of the instrument, although it is naturally a musical one, and then again he has no idea whatever of gradation in shading. It is either fortissimo or pianissimo, and the latter is by no means well defined and is often a blur.

However, Mr. Moor is musical if nothing else, and while he often errs in matters requiring interpretative judgment he always has fire and enthusiasm. But it is a mistaken idea to emasculate such a composition as the Liszt rhapsody No. 2 by an abuse of the soft pedals. It is merely emulating Jossify without the necessary ability to do so. The Liszt-Schubert transcription, "Du Bist die Ruh," was beautifully played and with a thorough appreciation of tonal shading. Miss Jennie Dutton sang in an acceptable manner some of Mr. Moor's songs, two of which, "An den Wind" and "To Zuleika," have already been noticed in these columns. A new song, "Urwald," is, to tell the truth, disappointing, as it is vague in construction and abounds throughout, as do most of this composer's works, in abrupt transitions that mar the harmony and logic of his ideas. Perhaps the best played and most original numbers on the program were the two Hungarian dances in G and C minor, the nocturne in D major being a distinct copy of the "Eclogue" from Liszt's "Années de Pèlerinage." A second and last recital was to have been given yesterday afternoon, but it was cancelled because Mr. Moor leaves this country to-day for Ireland, where he will be married shortly.

HOME NEWS.

Rudolph Aronson expects to be abroad only four weeks in his search for novelties for the Casino stage.

The cynics have had a fine chance to bend a bow on the unhappy Wagner Society; there has been some mean shooting, but the recoil will be disastrous. These Beckmessers of a musical past can continue their blackboard exercises; *Sachs* will win, for his cause is good and he is sincere and loves a true art.—*Boston Traveller*

Ilma di Murska announces an operatic concert to take place at Chickering Hall to-morrow evening. She will be assisted, through the courtesy of Messrs. Abbey and Schoefel, by Bjorksten, tenor; De Anna, baritone; Carboni, basso; Mrs. Sacconi, harpist; Mrs. Eugenie de Roode, pianist, and Miss Nettie Carpenter, violinist. Mr. Neuendorff will conduct.

The poet-critic from New Orleans has been heard from again. He writes: "La Favorita," that exquisite story of Spanish chivalry, when belted knights, wearing fair ladies' colors on their hearts, drew their visors over the bearded faces on which the balmy kisses of dewy lips were pressed in passionate farewell, and went forth to battle for love and honor," &c.

"I earnestly thank the public for its kind appreciation of my singing and I hope to have the pleasure to meet you again next season," was the farewell address of Heinrich Boetel, the tenor, to the Thalia Theatre audience after the conclusion of the opera, "The Huguenots," last Tuesday night. He was rapturously applauded throughout the performance and flowers and presents were showered upon him. He took home with him last Wednesday, when he sailed, about \$8,000 of American money.

Imogene Brown, soprano; Lizzie McNicholl, the contralto of the late Dr. Chapin's church; Mr. Ferguson, tenor, and Francis Walker, basso, have organized an Madison Square Concert Company, and will give a series of eight Wednesday afternoon concerts in the Madison Square Theatre, under the

management of A. M. Palmer, beginning on January 4. The entertainment will consist exclusively of English ballads and madrigals.

—Mrs. Fanny Bloomfield-Zeisler played at Central Music Hall, Chicago, Friday evening last, for the benefit of the Waifs' Mission.

—Mrs. Teresa Carreno gave a piano recital before the Ladies' Amateur Society last Tuesday afternoon at Weber Hall, Chicago. The hall was crowded to its fullest extent and the audience enthusiastic to a high degree.

—The Boston friends of Prof. Carl Baermann and the Hub's public in general will be glad to learn that he has decided to give two pianoforte recitals this winter. The first one will take place at Steinert Hall on January 16 at 8 o'clock.

—The stockholders of the Metropolitan Opera-House made Mr. Edmund C. Stanton a Christmas present of a silver table set manufactured by Tiffany and valued at \$2,500. No man is more deserving of such an acknowledgment of his abilities than our genial and gentlemanly German opera director.

—The Oratorio Society will give "The Messiah" at their second public rehearsal at the Metropolitan Opera-House this afternoon, and the performance proper is to take place to-morrow evening. The soloists will be Mrs. Fursch-Madi, Miss Griswold, Miss Edmonds, Mrs. Barron-Anderson and Messrs. William A. Lawton and Max Heinrich. Walter Damrosch will conduct.

—The Harlem Choral Club, assisted by Miss Marie Groebel, contralto, and by the New York Philharmonic Club, gave the first private concert of its seventh season at Pilgrim Church, Madison-ave. and 121st-st., last Wednesday evening. The church was packed by an appreciative audience, which seemed, from its frequent enthusiastic applause, to enjoy the good things of the program to the utmost.

—A man has gone to see "Siegfried" at the Metropolitan for several successive performances, and, wondering at the long duration of the kiss with which Siegfried awakens the unconscious Brünnhilde, has timed it with a stop-watch. The invariable period has been forty-two seconds; but this precision is not affected by professional judgment or personal enjoyment, but by the notes of the music.

—Mr. Otto Floersheim has added three more to his list of piano pieces, published by E. Schubert & Co. The first is a scherzo, which was referred to yesterday in our notice of the Arion concert, but which seems better adapted for the piano than the orchestra. It is dedicated to Mr. Joseffy, who will doubtless play it at the first opportunity. The second is a valse gracieuse, which has a pleasing melody and is full of pretty surprises in the way of piquant harmonies that raise it infinitely above the level of the machine-made waltzes which are turned out daily by the dozen. The flowing melody on the last line of the second page seems to suggest a vague reminiscence of "Die Meistersinger." The third piece is a moment musical, which, compared with the others, shows that Mr. Floersheim has already developed a distinct individuality of style.—*Evening Post*.

—The Metropolitan Opera-House was absolutely sold out last Thursday evening at the Hofmann concert. The boy played as finely as ever. There was nothing on the program which we have not spoken of before except the C sharp minor sonata of Beethoven's and a little romanza of the prodig's own composition, entitled "The Tears," and it made them spring to many an eye through the soulful way in which he played it. Carl Venth, the excellent violinist and composer, gave Hofmann, as one of the best themes which so far he has been called upon to improvise on, the pretty little German folksong, "Kommt ein Vöglein geflogen," which has been made famous through the pseudonymous Ernst Scherz's variations in the style of the various celebrated masters. Hofmann treated it with wonderful ingenuity and effectiveness. Last Friday the boy astonished all Boston. Yesterday afternoon he again was heard at the Metropolitan Opera-House, where his next concert will also be given on Saturday night.

—At the forty-seventh concert of the Dayton (Ohio) Philharmonic Society, of which W. L. Blumenschein is the director, the following excellent program was performed:

"Christmas Eve," cantata.	Gade
Miss Vose and Philharmonic Society.	
Quartet, D minor.	Mozart
Marsteller Quartet.	
a, "May Song,"	Ad. M. Foerster, Pittsburgh, Pa.
b, "Spring's Delights,"	
Ladies' Chorus (unaccompanied).	
Fantasia, "Faust"	Sarasate
Professor Marsteller.	
"The Viking"	Campion
Miss Vose.	
a, "Addio, Napoli"	Wenzel
b, "Love Song"	Tauber
Marsteller Quintet.	
Hallelujah Chorus.	Hindel
Philharmonic Society.	

—The receipts of the National Opera Company were attached last Friday night at Minneapolis in behalf of Mrs. Fursch-Madi, now in New York. Manager Locke says her claim of \$7,000 is an old one against the American Opera Company, for which he was merely manager. He does not deny, however, that he owes her money outside of this. Last Friday night both the ballet and the orchestra went on strike, but Locke paid the latter enough to secure their performance that night. There was no ballet. Mrs. Fursch-Madi's attorney has other writs and attachments in reserve. It is learned that practically

none of the St. Paul bills have yet been paid. Among the creditors are all the newspapers. A dispatch from Cincinnati says that the papers there and many others are still Locke's creditors, having accepted checks on a New York bank which it turned out were worthless.

—A new club formed in Boston is composed of ladies and gentlemen who meet in private houses and devote themselves to social and musical amusements. It is called the Dilettante. The membership is limited to about seventy, and there is an assessment of \$10 to defray expenses. Mr. Frederic Archer will have charge of the music, and the names of the members include many persons well known in Boston social and musical circles. Miss Evelyn Ames, daughter of Governor Ames, who is one of the finest amateur pianists in Boston, is a member, and the club was received at her home last Thursday evening, when Bennett's cantata, "The May Queen," was given.

— "Betsy B." has the following passage on Mr. Goré's accompaniments at a recent Campanini concert in San Francisco. From it the general tenor of the criticism which appears in the *Argonaut* can readily be surmised. It takes a woman after all to write a genuinely poetical musical criticism. Here goes:

"It requires an orchestra to warm up the human voice, to sustain it and give it the buoyancy which is the greatest charm of singing.

"A piano is of itself a melancholy enough spectacle to cast a vast home into the very apotheosis of gloom. Its big, white teeth seem to be grinning at you from out a great coffin, which holds the buried hopes and shattered nerves of so many thousands of wasted lives. It is a big, shiny, cold, dark, horrible thing. And the usual accompanist sits dolefully down and grinds a cold, hard set of duty runs and chords, which mean nothing under heaven, but are accepted as long as the unhappy man keeps on the same key with the singer.

"But when Mr. Alfredo Goré touched the keys on Monday night it was quite another thing. He does not dig, or pound or grind. He caresses them with his finger-tips as lightly as a humming-bird touches a geranium leaf, but as firmly as the rain fails, and they coo and murmur back a response to him which is the very delicacy of piano sound. Did you hear the little notes ripple under Baldini's voice in 'Spirto Gentil,' and the deliciously light little interludes which covered the singing intervals? Did we not marvel that the cold piano almost throbbed as an orchestra does under the appealing beauty of the 'Salve Dimora,' and how dexterously and daintily he picked his way under the fusillade of notes from the little Torricelli's violin? The accompaniments alone were worth going to hear in this pleasant little Italian concert, made up of such familiar numbers—"chestnuts," the irreverent called them—that we had time to look about us and take in something new like this."

Euryanthe."

ON Wednesday of last week a somewhat unsatisfactory performance of "Tannhäuser" was given at the Metropolitan Opera-House before an audience of good size. The cast was the same as heretofore, with the exception that Miss Meisslinger interpreted the part of *Venus* in place of Mrs. Biro de Marion, the change being certainly one for the better.

Friday night saw the first production at the Metropolitan of Weber's "Euryanthe," a work which has not been heard here for a quarter of a century. It is Weber's most beautiful and most important work, although it is not his most popular one, which "Freischütz" always was and probably always will remain. "Euryanthe" was written for the Kärntnerthor Theatre, Vienna, where it was produced for the first time on October 25, 1823. The success was enormous, but also one which evaporated as quickly as it was spontaneous in its origin. Rossini was at that time the favorite of Vienna, against whom no other mortal could long cope with success. In Berlin "Euryanthe" was produced for the first time on Christmas Eve, 1825, and its success there was not only more pronounced, but also more lasting, which again proves what we have many times said before—that the Berlin public are musically more earnest and thorough than the light-hearted Viennese.

The influence which Weber's works, and more especially "Euryanthe," have had on Wagner has often been pointed out. *Eglantine* is a prototype of *Ortrud*, *Lysiart* of *Telramund*, and with these principal characters the second act of "Euryanthe" actually foreshadows the second act of "Lohengrin"; or as Wagner, who actually loved and revered Weber and never denied to what extent he was indebted to him, jocosely used to express it, "He has many times anticipated me." Even in orchestration, use of chromatic and unexpected harmonies, Weber, whom Beethoven called a "devil of a fellow," has given points to Wagner, which the latter, of course, carried to a greater perfection.

A short synopsis of the plot of "Euryanthe," which is highly dramatic at times and not quite as bad as some of the critics have represented Helmine von Chezy's libretto to be, is given in the program as follows:

Act I.—*Count Adolar*, of Nevers, is engaged to *Euryanthe*, of Savoy. He has told her (on promise of her never revealing it) the secret of the death of his sister *Emma*, who committed suicide by sucking poison from a ring on hearing of her lover's death in battle, and who is fated not to find peace in her tomb until "tears of innocence shall have bedewed her ring." At a festival given by the King to celebrate the return of peace, *Adolar* sings in praise of the beauty and virtue of his absent *Euryanthe*. *Count Lysiart*, who also loves *Euryanthe*, wagers his estate that he can win her love, and *Adolar* accepts the challenge. The scene changes to Nevers, where *Eglantine*, daughter of a revolutionist, who hopelessly loves *Adolar*, artfully obtains from *Euryanthe* a knowledge of the secret regarding *Emma's* tomb. *Lysiart* and other knights arrive to take *Euryanthe* to the King's festival.

Act II.—*Lysiart* deplores his want of success in winning *Euryanthe's*

love, when suddenly he sees a woman coming out of *Emma's* tomb. It is *Eglantine*, who had gone in to steal the ring, in order to undermine *Adolar's* confidence in *Euryanthe*. She promises to yield the ring to *Lysiart* on his agreeing to marry her. The scene changes back to the King's palace, where *Lysiart*, by his knowledge of the secret and his possession of the ring, finds it easy to persuade the King and *Adolar* that *Euryanthe* has proved faithless. So *Adolar* loses his possessions, in accordance with the wager.

Act III.—*Adolar* leads *Euryanthe* into a desert, in order to kill her, but they are attacked by a gigantic serpent. *Euryanthe* throws herself in its way, in order to save her lover, who, after slaying the monster, gives up his intention of killing her, but leaves her to her fate. The King, on a hunting expedition, finds the deserted maiden, and hears from her how the secret leaked out through *Eglantine's* treachery. He hastens back to Nevers to punish *Lysiart*, and arrives just as *Adolar* has confronted the bridal procession of *Lysiart* and *Eglantine*. *Lysiart* commands his men to seize him, but the valets side with their former master. *Adolar* declares to the King his suspicion that *Euryanthe* was the victim of a plot, but is informed that it is too late to save her, as the hunters are bearing her apparently lifeless body to the castle. *Eglantine*, on hearing this, derides *Lysiart* and declares that she only wanted to get rid of *Euryanthe*, in order to claim *Adolar's* love, whereupon *Lysiart* stabs her. *Euryanthe* recovers from her trance and is restored to *Adolar*, while *Lysiart* is led off to the scaffold.

As for the music it is in every way superior to the libretto. The overture is a richly gilded frame which contains the masterly tone-picture of the entire work in artistic perspective. It is too well-known from frequent concert performances to need detailed description. We must mention, however, that at the exquisite largo in B major for strings, *con sordini*, which in the opera accompanies *Euryanthe's* description of the secret of *Emma*, the curtain was noiselessly raised at the Metropolitan, and the stage disclosed the beautiful vista of *Emma's* tomb and *Euryanthe* kneeling before her dead body, absorbed in earnest prayer. This was done in accordance with Weber's expressed ideas, who thereby sought to interest the public in the mysterious character of *Emma*, who, as well as her dead lover, *Udo*, takes no actual part in the opera.

When the curtain rises it discloses a well-set banquet hall, in it King Louis VI. of France and his entire retinue. The women sing in sweet melody, "Dem Frieden Heil nach Sturmestagen," and the knights gallantly reply: "Den Frauen Heil, den zarten Schönheit." These are set to two musical phrases of great beauty when sung separately, and the effect is heightened when both male and female choruses are united. The *maestoso* dance rhythm in G major which follows them is imposing, especially in the use of the double basses and has something of a national coloring. *Adolar's* romanza in B flat, "Unter blühenden Mandelbäumen" is well known through frequent concert renderings; it is a veritable troubadour song, which gains additional charm through the thrice different treatment given to each of its three verses. The introduction ends with a short chorus.

A trio with chorus, "Wohlan! Du kennst mein herrlich Eigenthum" (E flat, *maestoso* 4-4), is a fine piece of music in which the knot of the drama is tied, and especially choice and imposing is the *stretta*, "Ich bar auf Gott und meine Euryanthe," which also forms the main theme of the overture. *Euryanthe's* cavatina, "Glücklein im Thale" (andantino, C major, 3-4), also a well-known concert number, is written with almost idyllic simplicity and is of rare beauty. *Eglantine's* aria, "O mein Leid ist unermesslich!" (agitato, E minor, 4-4) and her duet with *Euryanthe*, "Unter ist mein Stern gegangen" (moderato, A minor), are two episodes full of sentiment and passion; the entrance of the major key in the latter has something entrancingly quieting and satisfactory, and the amalgamation of both voices in the allegretto is accompanied with harmonies of unalloyed sweetness and beauty. *Eglantine's* great scene, "Er Kounte mich um sie verschmäh'n" (allegro fero, E major, 4-4), is a perfect picture of a battle of love, jealousy, fury and revenge, and in it Marianne Brandt reached a climax of energy in artistic interpretation which took the whole house by storm, and of which, to tell the truth, we never thought her capable. Her *Eglantine* must, indeed, even to-day, be stamped as a great impersonation, worthy to rank with her *Ortrud*. In the finale of the first act the tenderly figured solo of *Euryanthe*, carried by the softly murmured accompaniment of the chorus, is the most beautiful episode.

The second act opens with that tremendous recitative of *Lysiart's*, "Wo berg ich mich;" excellent is the following arioso, in which his better nature seems to be gaining the upper hand, but the storm of his passions cannot be subdued, and the furious aria, "Zertrümme, schönes Bild," which succeeds, is the most successful and powerful musical moment Weber ever conceived. It is, however, so difficult that but few baritones have ever given it a perfectly satisfactory interpretation. Fischer, who was the excellent *Lysiart* of the occasion, sang well throughout the opera, but his voice and entire nature lack the fervor and intensity which the role demands, both vocally and histrionically. The duet between *Eglantine* and *Lysiart* is magnificently orchestrated and is a sinister bit of writing, strongly suggestive of *Ortrud's* entrance into *Elsa's* abode in the second act of "Lohengrin." The duet between *Euryanthe* and *Adolar* and the latter's aria preceding it are alike masterly, especially the love-breathing ending "Lass mich an deiner Brust vergehn," in the untroubled key of C major. The finale of this act contains so many beauties that it is almost impossible to enumerate them. The peculiar phase of seven bars beginning it, the Leitmotiv use of the returning B major episode from the overture, the polyphonic use of the voices in the solo quartet, "Lass mich empor zum Lichte wahlen," the tender chorus, "Wer alle wollen mit dir gehn," in which *Euryanthe's* voice figures as a *canto firmo* over it, and, lastly, the immense final chorus in F minor, are all worthy of their writer's renown.

The third act, which opens with the serpent episode, might well be curtailed by the cutting of this not dramatically necessary portion of the plot, and should begin with *Euryanthe's* beautiful

cavatina, "Hier am Quell, wo Weiden stehn." This portion of the work Lilli Lehmann sang superbly, and the effect she produced with it was only equaled by the one she attained in her beforementioned aria in the first act, in both of which her use of the head tones was simply admirable. All in all her *Euryanthe*, a part which she sang for the first time in her life, must be put down as a grand interpretation.

The hunters' chorus is as good as that ever-popular one from "Der Freischütz," and the use of the eight horns behind the scene is as effective as that made of them by Wagner in the finale of the first act of "Tannhäuser," which the latter surpasses, however, in the same device occurring in the opening of the second act of "Tristan," where the effect is simply entrancing.

The wedding march in D major, with its characteristic alternating use of major and minor scales, was preceded in the Metropolitan Opera-House performance by a short ballet danced to Berlioz's instrumentation of Weber's well-known "Invitation à la Danse." Then the drama hurries to its final solution of happiness for *Euryanthe* and *Adolar* and punishment for *Egistan* and *Lysiart*.

Of the performance we cannot speak in too high terms of praise. Everybody seemed to have studied with veneration and interpreted his part in that spirit. Of Lehmann, Brandt and Fischer we have spoken. It now remains to mention favorably Max Alvar's *Adolar*—the only role in the work which is treated by the composer and the librettist alike with a trifle too much sweetness. Mr. Alvar overcame this drawback by his manly bearing and generally musical interpretation. Vocally he was, however, repeatedly defective, and at intervals he departed from the pitch of the orchestra. Elmblad was a conventional *King*, and the minor roles of *Bertha* and *Rudolph* were in the competent hands of Miss Dilthey and Mr. Ferenczy.

A word of special praise is due to Anton Seidl, who conducted the performance as only a master of modern romantic music and one thoroughly imbued with its spirit and art principles can interpret it. He was enthusiastic and yet careful, inspired and inspiring, and a great deal of that rich applause which the large and cultivated audience showered on the performance ought to have fallen to his share.

Chorus and orchestra were in good form and the stage setting and costumes were as befitting and satisfactory as is customary at the Metropolitan Opera-House.

On Monday night "Siegfried" was again given before a large house. To-night and at the Saturday matinee "Euryanthe" will be repeated, while on Friday night "Lohengrin" is to be interpreted.

Thomas Young People's Matinee.

WE have repeatedly called attention to the interesting programs prepared by Theodore Thomas for his Young People's Matinees, and a specimen of them, which was interpreted at Steinway Hall last Saturday afternoon before an audience which was not as large as the occasion deserved, reads as follows:

"Marche Heroique," op. 34.....	Saint-Saëns
Eine Lustspiel Overture, op. 28 (new).....	Hermann Graedener
Eine Volkstümliche Suite (new).....	John Ch. Rietzel
1. Introduction and fugue, "Es Geht ein Rundgesang."	
2. Romanza, "In einem kühlen Grunde."	
3. Scherzo, "Brüderlein fein."	
4. Finale, A. B. C. Bundeslied.	
Concerto for clarinet.....	Carl Baermann
Mr. Jos. Schreurs.	
Vorspiel, "Otho Visconti" (first time).....	Frederic Grant Gleason
Hungarian Rhapsody, No. 14 (by request).....	Liszt
Theme and Variations from D minor quartet (by request).....	Schubert
String Orchestra.	
"Cosatschoque," fantasia on a Cossack dance.....	Dargomytsky
Overture, "Tannhäuser".....	Wagner

Saint-Saëns' march in E flat, written on the death of Henry Regnault, who fell during the siege of Paris, is not quite up to that master's standard, although its middle portion in A flat is rather fine. Graedener's overture in D major is a Brahms-Heindahl combination, very recherche affair, extremely interesting and at times charming. The form, however, is more that of the first movement of a symphony than that of an overture. The "Volkstümliche Suite," by John Charles Rietzel, is the work of a New York musician, who, usually sitting among Thomas' second violins, on this occasion took up the conductor's stick in his own behalf and did it with credit to himself. His work is a highly commendable one, more especially the fine opening in B flat minor and the well-written fugue in the same minor key. The slow movement, also in B flat, is a little disappointing, through the lack of polyphonic treatment of one of the prettiest of German folksongs. The scherzo in F, however, is decidedly the best and most clever movement of the four, and more than anything else in it the pretty trio in D major. Mr. Rietzel's suite was received with abundant and deserved applause, as was also the work of another American musician, the beautiful and highly interesting Vorspiel in C to "Otho Visconti," by Frederic Grant Gleason, of Chicago, decidedly one of the best and most talented musicians of the United States.

Dargomytsky's "Cosatschoque," opening in C minor, with its main theme, however, in G major, is thoroughly national and characteristic. To the musician the contrapuntal skill displayed, and the peculiar and novel devices of orchestration, as well as the general originality pervading the entire treatment, must be of the greatest interest.

These numbers, as well as the well-known Hungarian rhapsody, the Schubert string quartet variations and the "Tann-

häuser" overture were alike magnificently played by the Thomas orchestra.

The soloist, Mr. Joseph Schreurs, is Mr. Thomas' first clarinetist. Although a young man, he handles his difficult instrument with consummate skill and virtuosity. His tone quality is very agreeable, especially in the lower register of his instrument, and he phrases like a true artist. Mr. Schreurs was heartily applauded by the audience.

FOREIGN NOTES.

... A new life of Brahms, by Dr. Herman Deiters, translated and additions made by Ross Newmarch, with a preface by J. A. Fuller-Maitland, has been published by Fisher Unwin, of London.

... An overture of Schubert's in E minor was recently given its first performance in London at the Crystal Palace concerts; it bears the date of 1819. Its character is said to be thoroughly in Schubert's style, though not up to the level of his most inspired work.

... Goldmark's new symphony, whose appearance we announced in last week's MUSICAL COURIER, was performed for the first time at Dresden a fortnight ago and pleased the public immensely. The scherzo had to be repeated. Schuch conducted, and the performance is said to have been an excellent one. Who will play the symphony for the first time in New York?

... Miss Ella Russell's engagement at the Imperial Opera, Warsaw, has proved one of the most successful in her career. She has appeared in "La Traviata," "Il Trovatore," "Faust" and "Lohengrin." She has been engaged, on exceptionally brilliant terms, for a series of representations at the Imperial Opera, Odessa, and will afterward appear at St. Petersburg and Moscow, returning to Warsaw to fulfill a second engagement before leaving Russia.

... The headship of the Musical Conservatory of Palermo has been conferred on Giorgio Miceli, who is considered the most successful Sicilian composer of the present time. Although he has passed his fiftieth year, his fame as a composer of Italian operas has not crossed the frontier of his native land, but there he is highly esteemed as the author of several successful lyrical works. "Zoe," "Il Conti di Rossiglione," "L'ombra Bianca," and "Il Convito di Baldassare" are among his best productions for the stage, and he has composed several trios and quartets for pianoforte and strings, more than one of which has carried off the annual prize offered by the Florentine "Società del Quartetto."

Musical Instruments.

REV. E. WENTWORTH, D.D.

ALL the musical instruments known to man (about 200) may be divided into three classes:

First, those of the drum kind, beaten, pulsatile, percussive. Secondly, stringed instruments.

Thirdly, wind instruments.

In the Bible instrumental music is mentioned earlier than vocal. In the fourth chapter of Genesis, Jubal, seventh from Adam, is said to be the "father of all such as handle the harp and pipe." The patriarch Job, in one of the most ancient books in the world, says, with regard to the voluptuous wicked, "they take the timbrel and harp and rejoice in the sound of the pipe." All known styles of instrument are spoken of in this single passage.

In the original Hebrew scriptures the names of twenty different instruments are mentioned.

In translating into English it was necessary to find equivalents for these in our language.

The names of fifteen or twenty different instruments used in England three hundred years ago were substituted for the Hebrew and Chaldean names.

Several of these instruments have become nearly or quite obsolete and forgotten.

The modern scripture reader has no idea, or only an imperfect one, of what is meant by dulcimer, cithern, psaltery, sackbut, tabret, timbrel, symphony and shawn.

Names still familiar to the ear—cornet, cymbal, viol, flute, harp—often represent something different from things in use in old English or Jewish times. There are no sculptured representations of Hebrew instruments left. We can only judge what they were by the styles and shapes found on the Assyrian and Egyptian monuments. There we find lyres, guitars, flutes, drums and trumpets.

The East is very unchangeable. It is probable that the instruments found there now are just like those used by their ancestors thousands of years ago. Thomson, author of the "Land and Book," describes a grand instrumental concert he attended in Jerusalem half a century ago: "The performers used a kind of violin, two or three kinds of flutes, a large harp, lying flat in a man's lap, guitars, tambourines, cymbals and castanets. The performance," he says, "was the most outrageous mingling of harsh, twanging sounds I ever heard."

The great Chaucer, one of the earliest British poets, who wrote five hundred years ago, when Wycliff was translating the Bible, introduces more than twenty kinds of instruments in his lively lines. In not less than fifty places we have allusions to instru-

ments, most of whose names are now forgotten. Of the pulsatile kind he names the nahker, a cavalry or kettle drum; of the stringed, the gittern, cithern, cittern, citole, cithara, progenitors of the modern guitar; the symphony, psaltery, harp and fiddle, the lute and a two or three stringed viol called a rebeck, ribe or rible. Of wind instruments we have the bagpipe, shawn, a sort of clarinet or hautboy, the pipe, the horn, the flute, the trumpet the organ.

Shakespeare wrote two hundred years later than Chaucer and three hundred years ago, in the times of Bible translation and revision. In his plays we find allusions to the pipe, tabor, organ, flute, viol-de-gaula, bugle, drum, fife, trumpet, cornet, hautboy, bagpipes, bass-viol, fiddle, sackbut, kettledrum, cymbals, harp, tambourine, flute, recorder, rebeck.

The sacred books of the Hindus, the Vedas, speak of the existence of musical instruments three thousand years before Christ.

Egyptians and Greeks, as well as Hebrews and Hindus, had instruments of music at the earliest recorded periods of their national history. The rude, wild nations of the earth, in the heart of savage Africa, on the remote islands of the sea, all lands, however barbarous, have rude instruments, and they are all of the same kind with those of ancient and modern civilized races—percussive, wind and stringed.

I.—PULSATILE.

Percussive, pulsatile or beaten instruments embrace a broad variety of rhythmic contrivances, whose main object is to mark time and accompany marches and dances. To this class belong tabret, timbrels, cymbals, tambourines, triangles, castanets, bones, drums, bells, musical glasses and xylophones.

The tabret, tabor, timbrel, of old English history were forms of tambourine, a hoop-like sieve, over which parchment or vellum is tightly stretched and hung around with tinkling ornaments, a favorite instrument with the Orientals to this day.

The Esquimaux Indians use a tambourine covered with deer-skin, or the skin of a whale's liver, and strike the hoop instead of the membrane. The New Zealanders make a war drum or bell out of a resonant block of hard wood. Drums resound in all the islands of the Pacific and all over Africa. Stanley, in his late work on the Congo, says: "The huge drums of the natives, by being struck on different parts, convey language as dear to the initiated as speech," or the signal whistles of steam-engines. All the islands in the river are informed hourly of what is going on by peculiar drum-beats.

The Chinese have gongs, cymbals, tambourines and seventeen kinds of drums, from the gigantic instruments in front of the temples to those carried by the hand in religious and festive processions.

The castanets were the favorite accompaniment of the guitar in Moorish and Spanish dances, and the bones are a prominent feature in negro minstrel shows. The tympanum or kettledrum is a large copper basin, with a spherical bottom, covered at top with vellum or goat-skin, held in place by a rim fastened or relaxed by screws and tuned to the key-note of the piece accompanied. A second is tuned a fourth below, and the performer strikes one or the other alternately as the notes written by the composer direct. The kettledrum was introduced into the orchestra by Händel in 1743 in his celebrated Dettingen "Te Deum," written in honor of that victory. The drums used were a couple of brass instruments taken from the French on that occasion.

Kettledrums are a marked feature in all orchestral performances to-day.

The common drum is called also side-drum, snare-drum, leg-drum. It is indispensable to mark time in military evolutions the world over.

In 1836, down on Cape Cod, near old Plymouth, Mass., I met a man who was reputed to be the greatest drummer in the United States, though a deaf mute in my own native town was almost his equal.

This Mr. Whitney had given concert exhibitions of his skill in the music halls of Boston. With the power of his stroke he would break in the head of any ordinary drum. His representations of battle were wonderfully realistic.

In the midst of an incessant lightning-roll you heard the tramp of regiments, the canter and rush of cavalry charges, the rattle and roar of musketry, the advance and retreat of squadrons and the thunder of artillery. Two thousand drums a year are made in a few factories in the United States. Of these 138,000 come from the shops of Noble & Cooley, Granville, Mass. Two other shops in the same village turned out 40,000, and the rest came from Brooklyn—\$22,000, 125 men and women workers, 1,200 drums a month.

Probably the largest bass drum ever constructed was that of Lord Sandwich, in 1774, who had the whole broadside of his spacious music-room covered with strained parchment, which on being struck gave forth such a thunderous reverberation as to frighten unexpecting bystanders into fits.

In the oratorio of "Judas" Händel introduced the rolling of bass drums to represent thunder, with sublime and dramatic effect.

The brass band in procession is lovely to listen to, but it takes the lively drum corps to give spirit to a march or parade. The muffled drums of a military funeral are the most solemn and impressive of sounds.

(To be continued.)

Burlington Free Press—Some musicians are fond of speaking of the "colors" of the tones of various musical instruments. We wonder if they have noticed that the cornet is always "blew?"

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HAPPY NEW YEAR!

THIS number of THE MUSICAL COURIER closes the eighth year of this paper's existence.

MESSRS. BEHR BROTHERS & CO.'S Philadelphia branch house will be opened next week, and from this time forward the Behr piano will receive a great impetus in the City of Brotherly Love, the effects of which will be most gratifying to the enterprising firm that appreciated the time and occasion when to open a branch of its own.

LAST year at this time we reviewed the improvements and progress made by certain firms in the trade in the shape of new factory buildings and additions built and branches, &c., opened in 1886. The evidences of prosperity this past year may be found in the completion of the new Sohmer factory at Astoria; the New England Piano Company, of Boston, are about finishing another factory building, a duplicate of their present huge structure; Hardman, Peck & Co. opened this year a magnificent new wareroom on Fifth-ave.; Lindeman & Sons opened a Fifth-ave. wareroom and removed to a new, large factory; the Everett Piano Company, of Boston, completed and occupied a new and extensive factory; R. M. Bent & Co. completed a large factory on Tenth-ave. and Fifty-second-st.; Newby & Evans broke ground for a large factory building, which is already partly completed, the location being above the Harlem River; the Estey Piano Company secured additional adjoining ground for the extension of their factory, and Haines Brothers purchased a large plot of ground on which to erect their contemplated factory building; the Sterling Company opened a branch house in New York, at 103 East Fourteenth-st.; Wegman & Henning removed from Ithaca to Auburn and increased their factory facilities; the Miller Organ Company, of Lebanon, started the manufacture of pipe organs in addition to their reed organ manufacture; Behr Brothers & Co. leased a building in Philadelphia, in which a branch house will be opened next week; C. Kurtzman & Co., of Buffalo, leased an additional factory independent of the present building; Vose & Sons, of Boston, removed to new warerooms, and Hallet & Davis, of Boston, also removed to new warerooms, double the capacity of the former ones; the Ivers & Pond Piano Company leased a floor for the display of grand pianos only. Other important changes were the opening of a Cincinnati house by M. Steinert & Sons; the consolidation of the Jesse French Piano and Organ com-

panies into one large stock concern; the beginning of the large piano factory building by the W. W. Kimball Company at Chicago; the occupation of larger piano and organ warehouses by the W. W. Kimball Company and Estey & Camp in Chicago; the leasing of large warerooms for the F. G. Smith branch in Chicago.

We are compiling this entirely from memory, but it is sufficient to show that there has been a regular and steady, and, what is most encouraging, a logical progress in these lines of the music trade during 1887. The failures during the year were due to lack of capital and have been sufficiently discussed not to require any reference at this time.

1887.

Something About the Piano Business.

In an article with a similar heading to the above, published just one year ago, we gave an outline sketch of the estimated number of pianos made in 1886 and placed the figures at about 48,000 pianos produced that year. We anticipated a small increase and believe from the data collected for eight years that our estimate was correct, and that we are also correct in stating that about 52,000 pianos were manufactured in this country in 1887. While some firms have produced a smaller number of pianos in 1887 than in 1886, many have increased their production, and younger concerns have been making considerable headway in the aggregate output in 1887 over 1886. Prices in wholesale have varied very little, and it must be admitted that the dealers did not complain much on that score. We will reproduce a portion of our statement of 1886.

Some time ago we published this statement on this subject which is apropos at present, and were produce it now:

"What becomes of all the pianos" is a question frequently asked. Notwithstanding the immense progress in the manufacture of pianos in this country, the business is still in its infancy, and, as will be found in the statement below, there are barely pianos enough on this continent to supply one each to half of the families now dwelling in the State of New York. Only for the years 1864-70, when an internal revenue tax being levied on sales, manufacturers had to make monthly returns of the number of instruments sold and the amount realized, are exact statistics accessible. The following estimate, the result of much research, we believe to be nearly accurate as to the number of pianos made in the United States:

	Yearly Average.	Total.
1780-1820.....		2,000
1821-1830.....	2,000	20,000
1831-1840.....	4,000	40,000
1841-1850.....	7,000	70,000
1851-1860.....	10,000	100,000
1861-1870.....	20,000	200,000
1871-1875.....	25,000	125,000
1871-1880.....	30,000	150,000
1881-1885.....		212,000
1886.....		48,000
1887.....		52,000
Total.....		1,019,000

That is over a million pianos made in 108 years, of which this year's quota was 52,000, or 1,000 pianos a week.

Together with those imported we consequently have in use in this country more than 1,000,000 pianos—about 1,100,000. Upon examination of the census tables and the ratio of increase in population, we ascertain that there are about 11,000,000 families in this country and the country is constantly growing. Say that less than one-half—5,000,000—would use pianos (which, of course, is out of the question), that would leave 4,000,000 families to supply.

"But let us come down to close figures. Say, 2,000,000 families require pianos; that would leave 1,000,000 families to supply. But let us come to still closer figures; let us say that there are no more families to supply except such as purchased pianos originally or inherited them and cannot use them any longer. The old pianos are becoming constantly older and less useful, and to supply this deficiency 52,000 pianos are not sufficient,

This number is only 5 per cent of the whole number made and sold, and much more than 5 per cent. are becoming useless.

"We have always contended that the piano business is in its infancy. These figures prove it. It must be remembered that of this million pianos sold to families more than two-thirds are useless, from a musical point of view, and as the country is developing with the utmost rapidity in musical culture the desire to replace the old pianos with new ones grows more rapidly.

"To go deeper into the discussion of this question would be futile at present. Sufficient has been said to draw the conclusion that an investment in the shape of a good piano-manufacturing business, or a piano business in general, is about as safe, permanent and prospectively bright a step as any business man can make."

Interesting statistics could be gathered from this article; 4,576,000 keys, and also the same number of hammers, were put into pianos this year. Over 200,000 casters were used to roll these instruments from place to place. Millions upon millions of screws of all kinds have been used in the construction of these pianos, and when the screws used in parts, in transportation of parts and in transportation of the instruments are added the number used will pass a million gross. Over 12,000,000 tuning-pins, and about 1,500,000 single brass agrafes were used. Tons of metal are embraced in the 52,000 pianos made this year, and over 100,000 nickel-plated pedal feet were made for attachment to them. Calculations as to the wood, veneers, felts, the glue, cloth, shellac and varnish and all the minutiae could be made on the basis laid out by us, but we have no time for more detail.

The piano has become a necessary article in the household of every intellectual family, and in the strata of society which cannot claim intellectuality it is in demand because it is the fashion. With many persons it has become an absolute necessity for musical purposes, and the manufacture of this the leading musical instrument is for these reasons one of the assured industries of this country.

IMPOSITIONS.

THE recent developments in an unpleasant series of divorce proceedings of the present proprietor of a monthly music publishers' advertising paper called the *Keynote* disclosed a condition of affairs that calls for serious comment at this time. Mr. Prochazka, the proprietor, who is unhappily involved in these proceedings, swore that his paper, the *Keynote*, had two hundred subscribers. That is just about what this same paper had as a weekly publication while Frederic Archer was its editor, and yet the parties who conducted the paper then claimed a large subscription list and secured advertisements on the strength of their claim, while Mr. Prochazka states in his *Keynote* that it has more circulation than any other musical paper—a statement too ridiculous to contemplate without producing risibility. The paid circulation of a newspaper is its very foundation, and yet on a fabric that had a financial income of less than \$800 a year Mr. Archer claimed circulation and influence, and on an income of less than \$200 for circulation Mr. Prochazka makes similar outrageous claims. We are afraid that these gentlemen have been committing big frauds in their representations to advertisers, and the collapse of the Archer scheme and other newspaper schemes built upon similar evanescent plans are simply logical results of business ventures of that nature, if indeed they deserve this appellation.

—A certificate of incorporation of the American Violin Company, of Brooklyn, was filed last Wednesday with the Secretary of State. The corporators are Charles E. Willecox and John J. Hassett, both of Brooklyn, and William H. Brady, of Hackensack, N. J. The objects of the company are to manufacture musical instruments and musical merchandise and to sell the same. The amount of capital stock is \$10,000, divided into 1,000 shares of \$10 each.

—Among patents granted recently the following are of interest to the music trade:

To L. Campiche, for a music box.....	No. 374-394
C. H. Jacot, for a music-box motor.....	No. 374-410
A. Battes, for a piano action.....	No. 374-389
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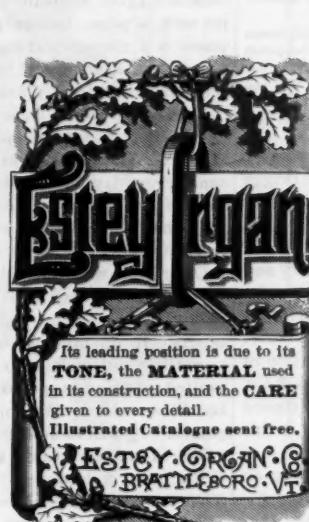
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JAMES BELLAK

1129 Chestnut Street,
PHILADELPHIA, PA.

W. H. BRIGGS ON THE STENCIL.

A Reference to the Lyon & Healy Stencil Piano.

THE MUSICAL COURIER of December 14, in exposing the existence of a stencil piano offered for sale by a Mr. W. H. Briggs, a dealer in Boston, called the attention of this gentleman to the mistake he was making in selling a piano with his name upon it and which could readily be taken for that of C. C. Briggs & Co., the Boston piano manufacturers. Mr. W. H. Briggs sends us as a reply to our article a letter which proves a strong indorsement of our anti-stencil arguments. He writes:

OFFICE OF W. H. BRIGGS, 576 WASHINGTON-ST., BOSTON, December 19, 1887.

Editors Musical Courier:

Being a subscriber to your paper I of course read it, and in consequence read your kind notice of me. That I do have my name on a piano is true and I have yet to learn from any one party that I advertise anything different from what I have to sell. These pianos have proved all I claim for them. Now, gentlemen, I have never said to any man that I made pianos; on the contrary, I have and shall continue to tell them the same thing; I never had any intention of doing any injustice to C. C. Briggs & Co. I always tell people who inquire of me if my piano has anything to do with C. C. Briggs & Co., "No," and I can prove this assertion, and I have even sent letters to C. C. Briggs & Co. that came directed to me, and on opening them found they would not be of any benefit to me. No living man ever heard me speak against the C. C. Briggs piano; on the contrary, I have praised it to people who asked about them. I have known C. C. Briggs many years—at least, several years—and hold him in high esteem.

In putting my name on pianos I was particular not to get even the letters like his, and although I have a right to put "Co." on them I would not do that. I had this piano examined by some of the best musicians in Boston, one of whom I will mention—T. P. Ryder, now dead—and I can prove he said a few days before his death that it was a well-made, good-toned piano, and such I believe it to be. No Boston dealers ever heard of my saying anything against them or their pianos. I have sold goods of different kinds 35 years and never misrepresented anything if I knew it.

In conclusion, allow me to say I have sold one of the stenciled pianos to-day, after showing the customer your notice of me; but he happened to be a good judge of pianos. After all there is a great deal of cheap talk of and about how some pianos are so much better than others. Will you kindly inform me where Steinert & Sons have their factory? It makes a difference, I presume, who stencil their pianos. I have had the offer of a piano manufacturer to stencil pianos for me in Boston.

Yours truly, W. H. BRIGGS.

In the first place we maintain that the name of Briggs on a piano, no matter what the initials or the style of lettering may be, is misleading. The Briggs piano has been advertised by its manufacturers, Messrs. C. C. Briggs & Co., of Boston, in all parts of the country and especially in the East, and a retail dealer in Boston who offers a stencil piano with the name of Briggs on it invites nearly every retail purchaser who calls at his ware-rooms on the strength of the established reputation of the Briggs piano made and sold by C. C. Briggs & Co., and *not* because he (the dealer) is offering a stencil piano for sale on which he puts his name—which in this instance happens to be Briggs.

Does Mr. Briggs, who has the reputation of being an honest man and who should seek to cherish this reputation—does he mean to tell us or the music trade that he would have stenciled a piano "Jones," or "Sullivan," or "Mandelbaum," or "Feierstein," or "O'Shaughnessy," had he been born with one of these names? Is it not for the reason that his father was a Briggs that he steps behind that protective name and uses it on a piano because there is a piano of fine reputation made and for sale in his own city that is called the Briggs piano?

Mr. W. H. Briggs says that he does not advertise anything different from what he has to sell. Certainly not. Neither do C. C. Briggs & Co., the piano manufacturers. They advertise the Briggs piano and so does Mr. W. H. Briggs advertise the Briggs piano. But if he advertised the truth he would add to his cards: "This Briggs piano is not made by me and it is not made by the piano manufacturing firm of C. C. Briggs & Co., as might be implied; it is what is known as a stencil piano. People who desire what is known as a Briggs piano will please not call at this wareroom." That is what Mr. W. H. Briggs should say if he desires his argument to hold good.

But there are points in Mr. W. H. Briggs' letter that are curious and too good to pass over without notice, and they offer excellent evidence against the stencil pianos. One point is in this statement:

"I have even sent letters to C. C. Briggs & Co. that came directed to me, and on opening them found they would not be of any benefit to me." It was eminently proper to send the letters to C. C. Briggs & Co., but if Mr. W. H. Briggs were not engaged in advertising a Briggs piano how many letters would reach him that were intended for the manufacturers of the Briggs piano? Would Mr. W. H. Briggs keep any letter addressed to him which he should send to C. C. Briggs & Co., in case he found that its retention would be of benefit to him? We do not believe he would; we be-

lieve he is an honest and a square man, but his uprights are no good, for they are stenciled, and because we believe he is a square man we appealed to him to give up the stencil of Briggs and thus avoid placing himself in a position in which he would be tempted to retain letters that refer to the Briggs piano or to C. C. Briggs & Co.

Mr. W. H. Briggs next states that he praised the pianos of C. C. Briggs & Co. when asked about them. He could not help doing so—in fact, the C. C. Briggs & Co.'s pianos sing their own praise, and people who want a Briggs piano should therefore not be misled by a stencil piano called the Briggs, but should have an opportunity to secure the genuine, the only Briggs piano.

And now as to Mr. W. H. Briggs' last request in reference to M. Steinert & Sons. In our issue of November 23 we answered a communication asking for similar information. M. Steinert & Sons have no factory and they are making the same blunder that Mr. W. H. Briggs is making—they are selling stencil pianos; and as we believe, and never hesitate to say so, that every stencil piano carries a false pretense on its fall-board, or name-board, we make no difference or distinction as to who the parties are who are in that line of business.

Mr. M. Steinert, in discussing this question with us, asked us last Wednesday why we do not refer to the Lyon & Healy pianos. His was the first inquiry on that subject, and we told him that we would not hesitate in any case to publish the exact and unvarnished truth, and that we considered the Lyon & Healy piano just as much of a stencil humbug as we considered the Steinert piano or any other stencil piano on the surface of this globe. Messrs. Lyon & Healy own some shares in the Marshall & Wendell Piano Manufacturing Company, of Albany, at whose establishment the stenciled Lyon & Healy pianos are made, but there is no such a piano factory as Lyon & Healy, and that piano is a clean, clear-cut stencil, just as the W. H. Briggs, the Kimball and the Steinert and all those rotten pianos sold from Washington, N. J., are.

This paper cannot make any distinctions in this stencil question, and it does not propose to do anything of the sort. The people who read it (and there are thousands every day and week) depend upon the truthfulness of the statements published in its columns, and they shall be provided with that article regardless of consequences.

Once more we advise Mr. W. H. Briggs to get out of the stencil business, and our advice holds good with regard to M. Steinert & Sons and Lyon & Healy and others. In the presence of a most judicious and conservative gentleman, who occupies a very high, if not exalted, position in piano circles, Mr. M. Steinert said last Wednesday: "We only sell a few of those stencil pianos." Quick as an electric flash the gentleman said: "That is the very reason why you should not sell any." With Lyon & Healy the case is somewhat different. That firm sells a good many of the stencil Lyon & Healy pianos because they are cheaper and lower in grade than their pianos of the legitimate line. The firm makes a greater profit, and therefore pushes the Lyon & Healy stencil piano. As a matter of course that kind of business is temporarily remunerative, but in the long run, it appears to us, it cannot pay. A piano with a false pretense on its face, so to say, can never return a substantial benefit to the party that sells it.

MR. CROSS IN A NEW ROLE.

IT is generally acknowledged that Mr. R. W. Cross, of Chicago, is a brilliant retail piano salesman, whose experience has been vast and whose retail sales now amount to thousands of pianos. During the past months Mr. Cross has not been as much in Chicago as formerly, owing to business disasters which had to be straightened up in this city, and it seems that during his leisure hours he has been figuring in a new role. He has been on a short trip southward, traveling as a wholesale drummer for Kroeger & Sons, of this city. The result of Mr. Cross' attempt in the new direction must have convinced him that his forte is still in the retail line, for he could do very little with the dealers whom he approached and with whom he argued as if they were retail purchasers, much to the amusement of the firms and their employes who happened to be about during Mr. Cross' visits. As instances we may mention that Mr. Cross made use of that insane proposition, both with Messrs. Sanders & Stayman and Messrs. George Willig & Co., of Baltimore, that Mr. Kroeger was the inventor of the Steinway patents.

Both firms listened to this kind of nonsense patiently and gracefully permitted Mr. Cross to leave with his proposition and without an order for Kroeger pianos.

Did Mr. Cross really believe that the members of the piano trade with whom he attempted to negotiate were a pack of idiots that could possibly purchase pianos on absurd pretenses? If he did, he must by this time have reached the conclusion that it would be far more preferable to attempt to sell a Kroeger or any pianos on their merits alone. If once in a while a deluded retail purchaser buys a Kroeger piano under such misrepresentations it amounts to very little, and people who are foolish enough to buy Kroeger pianos except on their merits and who need such nonsense as arguments to induce them to buy such a piano are not of the class from which the Steinway or any other first-class trade is drawn. People who purchase high-grade pianos are intelligent beings who know what they are about and as to the dealers, Mr. Cross has by this time discovered that they know what they are about. It is not every dealer who is willing, for the benefit of a few sales, to handle Kroeger pianos under the pretense that they embody the Steinway patents in their construction, or S. G. Chickering pianos under the pretense that Mr. S. G. Chickering is the Mr. Chickering of Boston, while the Chickering & Sons is only a stock company.

Dealers who transact business on such basis should be rooted out. Most of them fail, just as Cross did.

\$50 AND \$25 PRIZES.

THE MUSICAL COURIER, appreciating the importance of the "installment plan" question to the dealers and agents in the piano and organ business, herewith offers a prize of \$50 for the best essay on the "installment plan" and \$25 for the next best. Three judges whose names will be announced in due time, and who will not necessarily be members of the piano trade, will decide upon the merits of the essays, which should be mailed to this office signed by any name the writer may select. On a separate sealed envelope this same fictitious name should be written and in the inside the real name of the writer should be written on a slip. After the decision of the judges the envelopes of the successful essayists will be opened and everything in connection with the matter will be printed in these columns. The writer of the essay decided upon as the best will immediately thereafter receive our check for \$50, and the writer of the next best will receive our check for \$25. The essays will be printed in THE MUSICAL COURIER, and will, we hope, prove of benefit to the trade, which will, as a matter of course, peruse them.

None but subscribers to THE MUSICAL COURIER will be entitled to these prizes.

Another Assignment.

MR. WILLIAM H. SHEIB, piano, organ and music dealer, in Washington Hall Building, on Twelfth-st., Wheeling, W. Va., last Tuesday made an assignment for the benefit of his creditors. Edward L. Rose is the assignee, and the deed conveys to him in trust all the pianos, organs, goods, chattels, promissory notes, contracts, debts, choses in action and all personal property and effects of whatever description, wherever the same may be, excepting any property held in trust or on consignment and \$200 exempt by law from execution.

The assignee took possession at once and will sell as may seem to him best and most advantageous, and apply the proceeds to the payment of all the just and reasonable charges and expenses of the trust, including a commission and the sum of \$50 due Dovener & Elson for legal services rendered; \$29 due Flora M. Fitzhugh as wages, and \$29.77 due Samuel H. Giffin as wages, and the rent due on his store, No. 53 Twelfth-st.

Next, whatever sum may be due the John Church Company, of Cincinnati; next to Anton Reymann any sum due him one and above security held by him on notes for \$550, dated September 6, 1887, payable at the Dollar Savings Bank; \$725 dated October 14, 1887, payable at the Bank of the Ohio Valley; \$175 dated November 26, 1887, payable at the Bank of the Ohio Valley.

Next, to pay Daniel Sheib the residue of a certain note of \$2,000, dated January 1, 1880.

Next, to pay all other debts or liabilities of said party of the first part, in full, if possible, and if not sufficient to pay them in full, then pro rata. And if after they be paid in full any balance shall remain it is to be returned to said party of the first part.

The assignee is directed and empowered to return to consignors any and all property in the store not the property of said assignor, and consigned to him for sale.

—W. F. Boothe will become a member of the firm of C. W. Kennedy & Co., Philadelphia, on January 1.

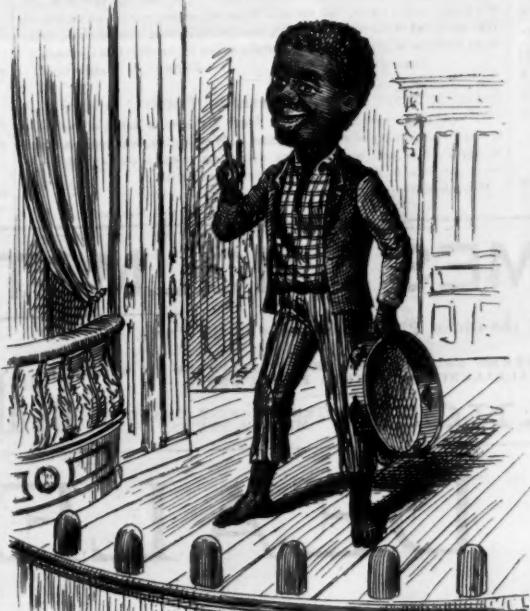
—We herewith acknowledge the receipt of handsome calendars from the Smith American Organ and Piano Company and the John Church Company.

—A San Francisco piano and organ house writes to THE MUSICAL COURIER: "The principal trouble here at present is the real estate boom, which has unsettled business to a great extent, many preferring to invest in a town lot rather than a piano."

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400 and 402 West 14th Street

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Afore dis prodigle Hofmann Concert 'gins
it mout be 'nounced to de music trade dat
de difference twixt knowin a good thing
when yo Sees it and Sezin a good thing
when yo knows it; am to secure de agency
ob de Conover Piano, or git lef. For de Sun
do move! it do.



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CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, December 24, 1887.

THIS week has seen more business done than was expected, so that some of the houses have brought up the volume of their business about equal to that of last year, and one house, Messrs. Reed & Sons, says that this month's trade is ahead of any previous one of five years. The B. Shoninger Company are also well satisfied with their business, having fully equaled their last year's holiday trade.

Two suits have been begun against Messrs. N. A. Cross & Co., one by the Fifth Avenue Bank of New York for \$1,500, and another by the People's Bank of New York for \$15,000.

We understand that there has also been a suit entered against the Kimball Company, arising from some irregularity in their proceedings for obtaining possession of a piano; if our information is correct the demand for the sum of \$20,000 as damages must involve some particularly aggravating cause.

Mr. Irving E. Ingraham, a dealer at Beatrice, Neb., has been succeeded by Messrs. Ingraham & Woodworth.

Mr. Cyrus Chapin, of Seward, Neb., a dealer in sewing-machines and musical instruments, has disposed of his musical department.

Bayer & May, of Dubuque, Ia., who were reported in our last as having given a chattel mortgage, have since succumbed to the inevitable. Two houses made themselves whole by attachments, but what houses will lose or to what extent the failure will involve them we have not been able to learn. It was, however, a small affair, and the liabilities must necessarily be limited.

A visit to the north side of the city the past week disclosed a prosperous business done by the piano manufacturers located in that portion of the city.

Mr. C. A. Gerold is displaying a fine stock of his uprights, which we should advise dealers to go and see when they happen to be in Chicago. They are well worthy of being examined; his largest sized piano has the sonority of a grand.

CONSERVATORY, LEIPZIG.

Young Lady Students received. Terms (Board Lodging, Fees, &c.), \$300 per Year.

Also a limited number of young girls for general education.

German taught and spoken in residence.

New York, Syracuse, Toronto (Can.), Ottawa (Can.), Leipzig, Brunswick and Berlin references.

For particulars apply to

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LEIPZIG, GERMANY.

Messrs. C. A. Smith & Co. are doing their usual amount of business, and their stock is being shipped as fast as finished. Mr. Smith takes considerable pride in showing some testimonials relating to the merits of his instrument.

Messrs. William H. Bush & Co. are exhibiting their first grand, which for a first attempt merits a good word. It is a baby in size. The scale was drawn by Mr. John Gertz, a partner of the house, and everything was made right here in Chicago, with, of course, the exception of the action, which is from Messrs. Wessel, Nickel & Gross. Of uprights they are now carrying about fifty in their warerooms and building up quite a large retail trade as well as wholesale.

The George Washington Violin.

WE reproduce below certificate and affidavit of Mr. Thomas B. Washington on the subject of the violin now to be seen at the studio of Mr. George Geminder, Jr., 27 Union-sq.:

[COPY AFFIDAVIT.]

CHARLESTON, JEFFERSON COUNTY, W. Va.,

December 17, 1887.

I hereby certify, by my affidavit hereto appended, that the violin and case now on exhibition and for sale at George Geminder, Jr.'s, 27 Union-sq., New York, are to my very best knowledge and belief the veritable violin and case that were presented to my father, Thomas B. Washington (from whom I have inherited it), by Judge Bushrod Washington, of Mount Vernon, to whom they were left by their owner, Gen. George Washington, the first President of the United States.

I also affirm that a certain letter, dated "Prospect Hill," 1880, addressed to "Mrs. Dr. Syle," and signed "H." was written by Mr. Bushrod Washington Herbert, the great-nephew of Judge Bushrod Washington, of Mt. Vernon, and that the said letter is now in the possession of the said George Geminder, Jr., of 27 Union-sq., New York city; also, that the said Mrs. Dr. Syle is my mother; also, that the said letter was in response to one of inquiry from her to my relative, Mr. Herbert, concerning certain portraits and relics in my father's family and about the violin called by us the "Old Cremona."

(Signed) THOMAS B. WASHINGTON.

STATE OF WEST VIRGINIA, JEFFERSON COUNTY, TO WIT:

Personally appeared before me, C. Frank Gallaher, a justice of the peace in and for the county aforesaid, Thomas B. Washington, who, upon his oath in due form of law, says that the within statement is correct and true in every particular to the best of his knowledge and belief.

Given under my hand this 17th day of December, 1887.

C. FRANK GALLAHER, J. P.

JAMES & HOLMSTROM, 233 & 235 E. Twenty-First St., NEW YORK

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE EXCELLENCE OF THEIR INSTRUMENTS.

PIANOS OF STRICTLY FINE GRADE AT MEDIUM PRICES.

Bacon v. Raven.

Editors Musical Courier:

BELOW I send you copy of those sections of Justice Patterson's judgment and decree in the above case which are of general interest. This brushes away all the rubbish of statements, misstatements and vindications, and gives, in very plain English, the final judgment, which I apprehend the trade would like to know.

FRANCIS BACON.

JUDGMENT AND DECREE (IN PART).

Ordered adjudged and decreed:

That the defendant, Thomas Raven, be forever restrained and enjoined from assigning, transferring or setting over to any third party the use of the name Bacon, or any combination of word or words in which said name appears.

Ordered adjudged and decreed further:

That the defendants Alfred J. Newby and John Evans individually or composing the firm of Newby & Evans, and their and each of their servants, laborers, agents, employees and attorneys be forever restrained and enjoined from using or displaying the name or designation of "Bacon," either separately or conjunctively with any other word or words, letter or letters, or the words "Successor to Raven & Bacon," or "Formerly Raven & Bacon," or "Late Raven & Bacon," or any similar designation or combination of words or letters, or the name-board of any piano, or in any advertisement, note-head, letter-head, bill-head, card, envelope, sign or otherwise.

Ordered further:

That no costs be awarded to either party herein or against the other.

Trade Notes.

—W. T. Giff, Logansport, Ind., has occupied new and large piano and organ rooms.

—George R. Oliver, piano-case maker, Cambridgeport, Mass., has gone into insolvency.

—Mr. Guilleaume, of Feitern & Guilleaume, manufacturers of piano wire, died recently at Cologne.

—Mr. Merrill, with the Smith American Organ and Piano Company, is at the London branch and is doing well.

—The Story & Clark baby organ, called the Lilliputian, is producing a sensation wherever shown. It is both unique and practical.

—The business of the Hamilton Vocalion Company, of Worcester, was sold at auction on Friday in settlement of its affairs. The New York Church Organ Company purchased it.

TO DEALERS.

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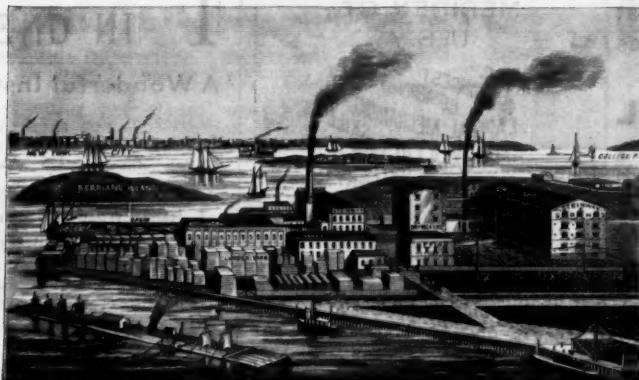
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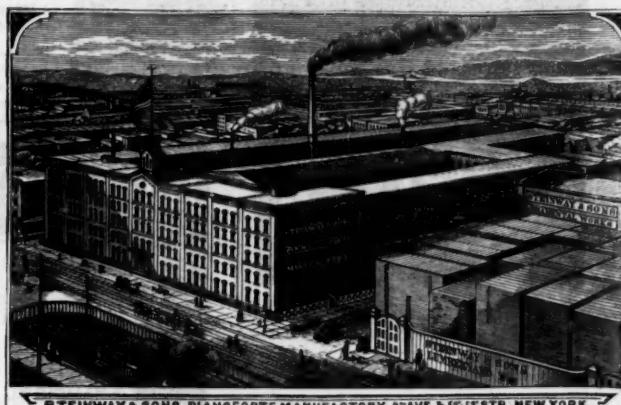
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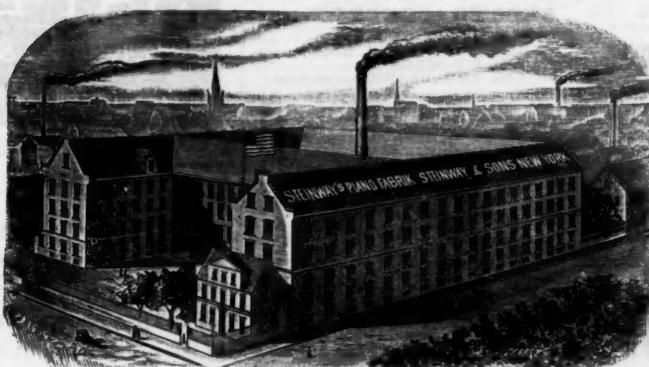


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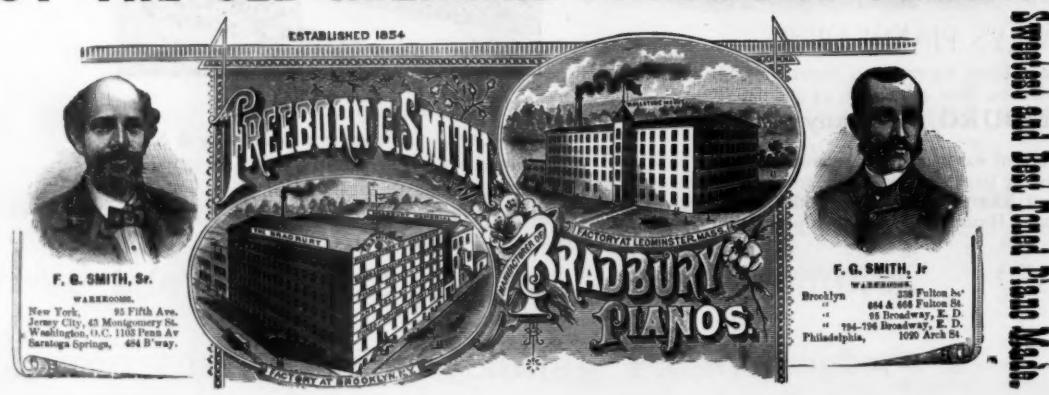
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Fiddle Making in Saxony.

IT is truly astonishing how many violins there are imported into this country annually, especially if we consider that there is really but one place in the world where violins are made extensively. That place is Markneukirchen, with its surrounding villages, Klingenthal, Fleissen, Rohrbach, and Grasätz, in Saxony, Germany. There are altogether about 15,000 persons living there who do nothing else day after day but make violins, and to go there and watch them is one of the most interesting sights I ever enjoyed in my life. The inhabitants, from the little urchin to the old gray-headed man, the small girl and the old grandmother, all are engaged in making some parts of a fiddle.

The older men make the finger board from ebony and the string holder or the screws. The small boys have to make themselves useful by looking after the glue pot on the fire and bringing their elders things they want.

The women generally occupy themselves as polishers. This requires long practice, and a family that has a daughter who is a good polisher is considered fortunate. The polishing takes a good deal of time, some of the best violins being twenty and even thirty times polished. Every family has its peculiar style of polishing, and they never vary from that. There is one that makes nothing but a deep wine color, another citron color, yet another orange color, and so on.—*Pittsburg Dispatch.*

Selling a Piano to a Dead Man.

IT is a well-known fact that piano salesmen are constantly on the alert to devise novel schemes in order to make sales, and many of these are now known throughout the trade. The most original sale, however, that ever was made must be credited to a former piano salesman, the husband of a well-known lady pianist, who managed on one occasion now on record to sell a piano to a dead man. This curious and remarkable transaction took place in a flourishing Ohio town, to which place, among others, his firm had sent him.

It was the method of his house to arrange a route with the salesman, and then ship one piano in his care to each place, the piano being shipped in each instance so as to reach the town about the time the salesman got there.

On one of these occasions the salesman reached an Ohio town and found that the piano was already stored in the freight depot. He walked up the street and on his way toward the hotel he encountered two young girls who were discussing in mournful tones the death of a man whose house nearby was draped with a crape.

The salesman inquired of them the particulars of the man's death, and ascertained the nature of the malady that had caused his death; the particulars of his illness; the family matters and

the time of the funeral. Thereupon, fortified with this knowledge, he went to the hotel, and with the additional information gained there he finally decided to visit the widow.

After gaining admission to the house he asked to see the old lady. "Madam," said he, "I am an old friend of your husband, and would like to take one more look at his face before he is put away for ever."

Gratified in all her grief to find the circle of her husband's friends larger than she ever supposed it was during his life, she led the salesman to the coffin, where, with his hat in his hand and a sanctimonious grin on his face, he cast last, longing looks upon the tranquil face of the deceased. He was introduced to the mourners, and, while seated among them, once more rehearsed to himself the biographical sketch of the dead man as he had gathered it in, in order to be fully prepared for his assault on the old lady's natural bucolic distrust.

Calling her to the front room he said: "Madam, your husband was a man with a most generous heart. His nearest friends—I among them—knew least of this, and, in fact, his action places me in a very disagreeable position." "How so, sir?" replied the grief-stricken widow. "How so, madam? I will explain, although the present moment is not exactly the proper time," unctuously answered our Mr. Salesman. "Only a few weeks ago," continued he, "I saw your husband, and, as I am in the piano business and had known him for many years, in fact ever since the war, and as he had frequently talked about his getting a piano—"

"Yes," interrupted she "we have no piano, only an organ."

"Well, as I was saying," continued our Mr. Salesman, warming up to the final break because of this encouragement, "as I was saying, he ordered a piano from me and told me to come here from Cincinnati myself and put it into this parlor—this is the very parlor—while he would manage to send you away on some kind of errand so as to surprise you on your return, when you would find the piano."

"Oh, the good soul," sobbed the old lady, as this new wrinkle in her husband's character was so beautifully portrayed by our Mr. Salesman, and not able to control herself she walked into the back room and told all her mourning and, in fact, evening friends of the lovely disposition of her husband. Our Mr. Salesman, who had managed to follow her into the back room, soon got her to return to the parlor where, while the iron was hot, he continued:

"You can see, madam, how I am now situated. This was the day on which I was to have delivered the piano in this very room, and I have it here in town with me and do not know what to do. You see it was specially made to suit his taste and he wanted it for you. It is a most serious loss to me, as I have had all these expenses and do not know what to do."

"What to do? What to do?" blubbered the old lady. "Do you think, sir, that I ever would see that piano put up in any other parlor but this one where my husband intended that I should have it? What do you take me for, sir? No, sir, that piano is mine; yes, sir, is mine, and after the funeral to-morrow, sir, I want it sent right here. I must wait until the funeral of my dear Joseph is over, and I have no room anyhow now until all is over, then you must bring it. And I want to tell you that you must also be one of my husband's pall-bearers. An old friend such you have been, who has known my husband ever since the war, and who has shown him all this kindness since his death as you have with this piano affair, why do you think I would insult him by not having you as a pall-bearer," and breaking down completely the old lady wept a painful of tears, and finally felt comforted when our Mr. Salesman accepted the position.

The funeral took place, the piano was delivered, the money paid, and ever after, while our Mr. Salesman continued as a piano salesman, he was found on reaching a town in pursuit of one object, unaccountable to most people, but which he had good reason to look for. It was crape at a front door.

The Musical Tubes.

THE introduction of the musical tubes (Harrington's patent) will mark the commencement of a new epoch in connection with church bells, clock chimes, carillons, dinner-calls, bells used for domestic purposes, and mechanisms in which musical bells are used, and in some of these departments bids fair to work a complete revolution. The simplicity of the invention and yet the perfection of the results excite in turn the surprise and delight of the observer. The tones of the tubes are remarkable for breadth and purity. The illustrations show a series of tubes in suspension. These are harmoniously tuned, and when struck give forth notes most rich in musical sweetness, and comparable only to cathedral bells in the distance. Each stand contains an octave of tubes, on which many tunes can be played, and charming effects in pealing, change ringing, and chime playing may be obtained. Two beaters are supplied with each set of tubes and a card of printed music numerically arranged, that peals, changes and tunes may be readily played. Every tube is tuned, and cannot get out of tune. For domestic use the tubes take up very little room, especially in the single form and any number can be supplied, forming musical combinations, either suspended from wall-brackets and occupying no base room, or in cabinet form projecting only slightly from the wall. The sounds are very penetrating and a tube of even one inch diameter can be heard in every part of a large house. These patent musical tubes may be obtained singly, adapted either for hall dinner-calls or for use in the apartment. They may also be obtained of five-eighth inch diameter and of reduced lengths in a pretty cabinet form like a miniature organ, adapted for standing on a sideboard or on a bracket-shelf. For hotels or large buildings the tubes are supplied of large diameter, which give notes equal in volume and richness to church bells of large size. If required they can be fitted with clock-work or electric appliances for playing chimes or tunes automatically. Full peals of patent tubes for placing in church towers can be obtained at a price about one-tenth of that of a peal of bells, and effects, in all respects, as good being guaranteed while a great saving in the cost of the building of bell towers may be effected should the patent tubes be used, the latter being only a fraction of the weight of the former, and occupying only a fraction of the space required for a peal of bells.—*London Musical Standard.*

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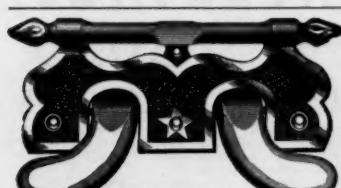
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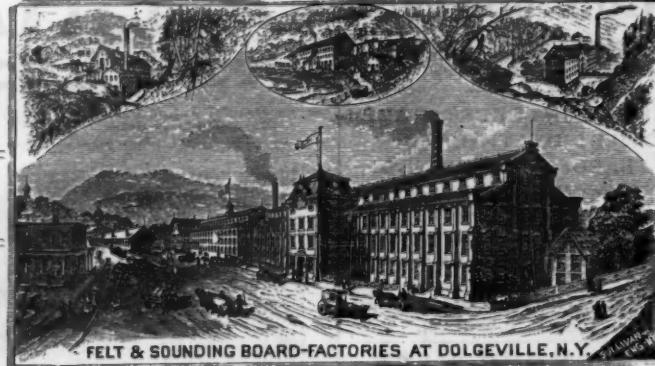


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